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MME. DEMOREST'S WHAT TO WEAR —AND— HOW TO MAKE IT.

SPRING AND SUMMER, 1878.

The Aesthetic in Dress.

AS it is the motive which gives complexion to the deed, it may be wise in us sometimes to question ourselves as to the "wherefore" of what we do. Now, if it be true that "the embellishment of the human figure, beyond all other decoration, is the most interesting, pleasing, and noble," it behooves us surely to give such care to the adorning of our persons, as may not only render us attractive in the eyes of others, but conduce to our own self-respect. Here are two motives, either of which is elevating and refining, and both far removed from a selfish anity.

Does it not seem an absurd contradiction (yet it is one we often witness) to see a woman toiling night and day in order that her house, from garret to cellar, shall present a spectacle of neatness, yet, meanwhile, comparatively regardless of *herself*? Sometimes even, in the innocence of her heart, she may take credit to herself for such neglect. In some shadowy way she imagines that hours spent in the supervision of dusting, sweeping, window-washing, and the like, are hours of unselfish labor, while a half-hour expended before the looking-glass in the arrangement of her hair, would be so much time lost from motives of personal vanity.

She hoards up, perhaps, one five dollar bill upon another, until she can have accumulated a sum sufficient for the purchase of a long-coveted article of furniture—it may be a piano upon which her well-beloved Araminta shall spend hours of useless thumping, while she goes shabby, even somewhat *outré*, in the too-long-preserved black silk, and bonnet to match.

But we will not particularize, since to do so would be to cover many quires of paper, and yet the half might not be told. The falsity of the underlying idea is that which we are in search of, and if, by a simile or suggestion, such falsity can be brought to light, our task is done.

Let a woman, then, whether as wife, mother, daughter, or as fulfilling any other legitimate relation of life, see to it that she pays the same careful attention to the aesthetic in dress as to the aesthetic in her room, in the house, or elsewhere, as the case may be. Heaven defend us from the woman who neglects the aesthetic *everywhere*!

To cultivate the aesthetic in external surroundings, yet not to cultivate the same as to one's self, is not unselfishness. It is foolishness; and punishment overtakes folly as surely as it follows crime. A badly-dressed woman, who receives her husband in a well-

kept apartment, is in no wise more pleasing than a woman who awaits the coming of a helpmeet in the midst of disorder—herself well-dressed. The scales hang evenly.

Let it be repeated, that the true motive for careful dressing is not a personal vanity, but a regard for others. We hear much cant about "this beautiful world." It may be the truth as regards the distant landscape, the untouched sky, the ocean; but in our immediate surroundings, the attainment or the preservation of the beautiful is a matter of continual care and thoughtful labor.

The æsthetic in dress does not demand that we should stand perpetually before a looking-glass, write daily confidential notes to dressmakers, preserve close relations with hair-dressers, or wear expensive finery. Finery is often, indeed, about the last thing to be brought into requisition. We approve heartily of pretty things—of becoming bonnets, of a stylish outfit, a graceful coiffure—

but we commend still more the cardinal virtue—in dress, the chief corner-stone—of appropriateness.

If you are young, rejoice in a God-given youth, and with discretion use your liberty; to assume a youthful style of dress; if you have attained middle life, dignify and adorn a matured existence by such dressing as shall glorify a ripened womanhood; if you are elderly, dress even more carefully than in the days of youth, but let your attire be subdued, in keeping with the shadow of Time, which, sooner or later, must settle upon all.

Remember furthermore, that the harmony of the autumn landscape is as admirable as the fresh picturesqueness of the spring-tinted view. The chastened beauty which attends the close of a well-spent life is perhaps superior to the thoughtless bloom of untried inexperience. Deface not, then, such exalted type of attractiveness, by futile efforts to grasp again a vanished Past.

Novelties in Dress Goods.

THE introduction of light materials adapted to Spring and Summer time has not impeded the progress of *bourette* ideas, which, overleaping with small regard to precedent what we might term "conventionalities" of dress, are now boldly planted, not only on fabrics suitable for the *demi-saison*, or for cool days in a warmer time, but even on gossamer-like textures, open-work goods, and the like. There they are made manifest, in high relief and striking contrast, and it is perhaps for this very cause that we find them pleasing. Effects of contrast, as we all know, enter largely into the production of artistic results, and certainly such element has not been wanting in the majority of materials for Spring and Summer wear.

Delicate foundations are besprinkled by what, in familiar parlance, we might call "lumbering" knots, and broken threads so arranged as to be without any arrangement at all; or, again, the soft waste of a tiny

cotton-field seems spread confusedly over silk and wool surfaces of sober hue. Such downy interminglings are, however, of silk texture likewise, or, it may be, have some intermingling of fine wool; the similitude of the cotton-field being for the sake of comparison. Cotton goods, also, show the influence of *bourette* ideas, but they are displayed in different fashion, as will appear hereafter, when we come to treat of this special department of materials.

For the most part, the effects of contrast just alluded to, are brought about by strange combinations of diverse colors, as well as great opposition in the way of texture. This is not universally true, since we find some new goods of all qualities from which adaptations of conflicting hues are quite omitted; on such sober-tinted fabrics differences of texture only being brought forward in order that a due variety may be given. No class of materials has been so largely affected by the spread of *bourette* designs than grenadines, many of which

seem scarcely to be grenadines, so greatly has their character become changed. Patterns in weaving have in comparison been neglected, since attention is directed rather to the inevitable tufting, lumping, or knotting, as the prominent feature which casts everything else into the shade. White on black is not infrequent, but very beautiful and showy grenadines have silken and fleecelike dashes of some bright color, crimson or bright blue for example, woven in, in a pattern or small check, with comparatively fine threads of black.

Bouclé grenadine is woven in open, Mexican squares, and fine threads, passing through the open spaces, support twists of curled silk threads, or plush-like spots. *Mousse* grenadine has mossy stripes alternating with others of open, lace-like designs. Grenadine *Indienne* has all the rich India colorings woven in quaint designs, as in the wool goods.

Grenadine *laminée* is black, with flattened threads of metal—gold, silver, blue steel, or red tinsel—woven in the bars. Other black grenadines have armure grounds with trapezoidal effects; and in the brocaded grenadines the patterns are small, and in flower sprays or lozenge shapes.

Gauzes, in like manner, evince many stylish transformations, and show changes similar to those which have taken place in grenadines. In both we find charmingly tasteful samples designed for evening wear, and here, on surfaces of white and all the pale shades, combinations of color or texture—tenths of the two—afford varied opportunity for choice. For widths of twenty-four inches, prices commence at \$1 per yard. Plainly woven grenadines, however, are always in demand, and, like black silks, seem never to become unfashionable. Therefore, of course, they are presented, and are purchased by many persons who shrink from dressier styles. Or again, we find grenadines attractive only by reason of variety of pattern, being of one color and texture throughout; and these form, perhaps, a connecting link between the two extremes, since they are more elaborate than the plainly woven, but by no means so striking in appearance as *bourrette* grenadines. Plainly woven grenadines begin at 50 cts. per yard.

Reserving perhaps of more extended notice, is a large class of dressy materials be-

fore mentioned, which though not transparent, are quite thin, and are in great measure composed of silk, with some intermixture of fine wool. These are in endless variation of quality, texture, color, and pattern. Not a few display the mossy surfaces with which in winter goods we have become familiar; others are diversified by regular patches of moss or tufting, while on others again, fancy seems to have run riot in the production of excesses of every kind. Here we see the *Havane* or cigar shades brought forward to some extent, and on such peculiar ground-work may be found superadded different combinations in self-color, some harmonious shade of the same color, or a variety of contrasting colors.

Drap Mirabeau, which falls under such general head, shows on a surface of *Havane*, or some other subdued shade, regular stripes in self-color, or in contrast, which, composed of short, fringe-like ends, lying flat, are yet capable of being roughened by the touch, or—to use a familiar expression—if “rubbed the wrong way.” Whence the connection between such fabric, and the terrible patriot of the French Revolution, seems difficult to determine.

But while *bourrette* ideas are so generally prevalent, they are not of universal acceptance even among the fashionable classes. In silk and wool, some refined materials are smooth surfaced, and without adventitious attraction in the way of tuftings, or what may be akin thereto. Here, if combinations of color are employed, it is to a moderate extent only, and the patterns are unobtrusive. Some are in armure designs, and extremely small squares, so minute as scarce to deserve the name of square, nor yet of a pin-head check. Others, again, are wrought in small patterns, showing many quaint designs in a variety of colors, but they are, also, comparatively delicate. *Drap des Indes* is so called from the intermixture of gold which appears in the close design of interweaving; other materials of like nature are called, respectively, *Cachemire des Indes*, *Bouclé Angora*, *Velours de Perse*, or *Drap Kaboul*, and from such nomenclature it will be perceived that Oriental ideas have not departed.

The novelties in wool and silk, and all-wool, above described, are usually in single widths of twenty-four, or double widths of from forty-four to forty-eight inches. Prices be-

gin from about \$1 per yard, single width, and vary from that upward; the finer varieties being very expensive.

In pure silk, *bourrette* patterns are not extensively imported. Here we find rather such attractions as are incident to mosaic designs, or brocades in small patterns; qualities, of course, being usually lighter than during winter. Among the novelties are the "Jasper" silks, which are glossy like *taffetas*, and have dashes or shadings of several colors combined. "India" silks are woven in a honey-comb design, with small spots or tiny specks of the brightest colors. "Bagdad" silks are very soft, and have lengthwise stripes of color, crossed by fine gold or silver threads. *Neigeuse* silks have snow-flake spots on dark grounds. Plain silks, worn at present chiefly in combination, are, as hitherto, softly woven, and follow, rather than lead, in the way of color. Prices commence at \$1.50 per yard.

Light summer silks, in small checks or stripes, though hardly stylish, may be regarded well nigh as standard goods, since for a certain class of persons they seem almost a necessity. This year, in narrow widths, they commence as low as 50 cts. per yard.

Foulard silks are very desirable, and showing many pretty and fanciful patterns, commence at \$1.25 per yard.

Black silks are still softly woven, and many of them are wrought in mosaic or brocade patterns. These, as well as the plainly woven, display a slight bluish tinge. Prices for fair qualities commence at \$2 per yard.

For traveling and general wear, twilled de beiges, or serges, in variously toned browns and grays, seem to have taken a firm hold on public favor. They fill, indeed, a place for which no substitute is found, and among all the changes of fashionable fancy, continue to maintain a legitimate position. In medium widths of twenty-four inches, prices commence at 40 cts. per yard. Double widths begin at forty eight inches, and are \$1 per yard.

Ranking also among standard goods, which commence at about 50 cts. per yard, are empress cloths, mohairs, and alpacas; merinos and cashimeres begin at 75 cts. per yard.

Scotch plaids, useful at all seasons of the year for traveling wraps, serviceable dresses, and for children, are shown in fair qualities, beginning in price at 75 cts. per yard.

Bunting is in much demand, and plainly woven, as hitherto, in medium width, twenty-four inches, sells at 50 cts. per yard.

Summer camel's-hair, almost as thin as grenadine, and smoothly woven in straight threads, like bunting, but much finer, is sure to become popular. This can be obtained in an excellent coal-black, which it was impossible to obtain even in the best bunting.

Percalles show, to a great extent, the influence of *bourrette* ideas. The surface of such goods are not, however, in anywise affected thereby, yet nevertheless the colors and patterns are so intermixed in *bourrette* fashion that in looking at them we experience something of an optical delusion, and can scarcely believe that the goods are cotton and smooth finished. Other percales are stamped in confused designs, which seem partly floral and partly cloud-like, since indistinct flowers are apparently obscured by intervention of veil-like obstacles which intercept clear vision. Prices are 35 cts. per yard; width thirty-two inches.

For in-door wear, fine organdies are in vogue, bold, floral patterns, which in gay colors are conspicuous on clear, light groundwork. Prices commence at about 30 cts. per yard; widths are thirty-two inches.

For in-door wear, also, we find the usual assortment of plain Swiss, dotted, and figured muslins, twenty-seven inches in width, and commencing at 25 cts. per yard for good qualities.

Thicker white goods are soft finished and wrought in fanciful patterns, showing brocaded stripes, figures, and plaids. Prices are, for widths of twenty-seven inches, from 25 cts. upward. Linen will be worn for traveling wraps and Ulsters, prices commencing at 20 cts. per yard.

Fashionable Colors.

"The fact is, that of all God's gifts to the sight of man, color is the holiest, the most divine, the most solemn."—RUSKIN.

WITH the opening of Spring we find that some noticeable changes have taken place in regard to color. The novelty of the time is the presentation of the *Havane*—Havana—shades, so called from the resemblance, real or fancied, to a cigar. Not always, however, the quiet brown which pervades the inspiring weed when piled in shape ready for sale, or reposing in the pocket of some "lord of creation;" but rather when, in process of fumigation, different grayish-brown or brownish-gray shades are emitted.

It is chiefly in millinery that the peculiar *Havane* shades appear. They are seen in dress goods, but to a limited extent only, since at present the continued prevalence, not only of *bourrette*, but of Eastern ideas in silks and dress goods, forbids prominence to any one shade, or shades, unless as combined to a greater or less degree with many others.

There never was a time, indeed, when fanciful, or, to tell the whole truth, rather, extravagant ideas in colors have had greater sway; but this, of course, must be understood as true only where many colors are placed in juxtaposition in the same piece of goods; for where plain fabrics appear we find, as hitherto, a shrinking from anything which may savor of the *prononcé*.

Plain silks, or plain materials of any kind, are, for day wear, in dark shades, or else in unobtrusive medium tints of gray or brown; while for evening, with the exception of red, effects of coloring are still subdued, in so far as plain fabrics are concerned.

The various shades of bronze, or moss greens, have not been long enough introduced to show, as yet, marked diminution of popularity, but they will scarce be received with as much favor as was the case during the past season. In consequence, however, of the prestige accorded to dark green, we find that colors which harmonize therewith are brought forward, both in tasteful inter-

mixtures in fine dress goods, and also in those combinations resulting from the milliner's skillful hand. Thus, for example, the union of pale blue with dark green is too exquisite a refinement to be readily relinquished, and it is in consequence of such result that we may observe this color brought forward at times with unusual freedom; then again, pale pink shows in lovely contrast on a surface of moss green, to say nothing of the more striking attractions of bright red when used to lighten up the somberness of bronze.

But within the narrow limits assigned, it would be manifestly impossible to particularize, and only some few prominent examples of harmony in color can be cited. The range of color, indeed, speaks a veritable language—it is capable of deep pathos, as of joy; appeals in silence, yet none the less effectively, to the inmost sensibilities; and, when rightly employed, can bestow the truest pleasure, as, contrariwise, it can produce the harshest discords.

WHITE.—It seems a contradiction, yet nevertheless it is quite true, that in white we have very distinct shades. Fashion is, therefore, no less an arbitrary mistress here than elsewhere, and when it is said that such and such shades of white are fashionable, it is said with meaning. At present there are three shades brought forward; any one of which, when presented singly, seems to a person, not an expert, to be a pure white. But place the three side by side, and the differences instantly appear. All are charming, and choice, therefore, becomes only a matter of caprice. *Blanc mat* is a dead white; *blanc frais* is an extremely pure white; and *blanc rose*, though apparently a pure white, when placed in juxtaposition with its two sister shades, evinces a faint suggestion of pink.

BLACK.—In regard to black, we find also that Fashion has something to say, and at

present her verdict is that black shall be on the bluish tone, yet but very slightly so. For deep mourning, fine wool materials are brought out jet black, but silks show a very slight overcast of blue.

RED.—Except in millinery, cardinal red is the only red employed, and this for the reason that its high attractiveness is based on too strong a foundation to be as yet dislodged, and also for the reason that it unites in splendid harmony with so many shades in yellow—chiefly the pale tinted, yet sometimes such as show a deeper tone—in gray, in soft brown, and the like. *Vésuve*, the flame red, with which we have become familiarized, is used to a limited extent elsewhere than in silks, and Magenta, the well-known shade, bordering on red, is used in millinery.

YELLOW.—Although the bright yellows are not in as much favor as they have been, yet upon occasion, they are from time to time employed. Pale yellow, however, retains a firm hold on popular favor, and almost all the delicate shades appear, with but unimportant changes. Of these *Manille*, a very pale shade, most nearly approaches white, and from this we find a variety of soft and gradual hues, which more and more clearly attain a decided yellow. First comes *blé*, wheat; then *paille*, straw; *ivoire*, ivory; *crème*, cream, in several degrees of yellowness; *maïs*, corn; and *maïs doré*, gilded corn; by this time, quite a marked tint of yellow having appeared. *Tilleul*, the faint greenish yellow, is seen, yet is not received with favor; *vieil or*, old gold, and the Mandarin shades, appear, as has been said, occasionally.

PINK.—The coral shades of last season have quickly declined in favor, and are therefore not to be remarked in spring colors. But in lieu of such peculiar shades we have soft, charming hues, bearing, for the most part, familiar names. *Sourire*, a smile, is in several shades, all very delicate in tone; *rose pale* is somewhat deeper; *rose frais* shows a still more decided tone, and *rose vif* is a bright pink used for children.

BLUE.—Great extremes are reached in blue, since it is a color capable of remarkable extension, and while medium, or positive blues are avoided, yet light blues on the one hand, and dark blues on the other are very fashionable. Oftentimes the two are used in combination with exceeding good effect. In pale

blue, we have *ciel glacé*—frozen sky—extremely pale; *ciel*, slightly deeper in tone; *azur pale*, pale azure; *azur*, azure; and *ciel vif*—a brightened sky. In dark blue, the indigo shades in several tones are deepest, and from thence we rise to the *Marine*, or navy blues, also in differing degrees. *Lyon* is a deep blue; Napoleon is lighter, and Mexico is the nearest approach to a positive blue.

GRAY.—Inasmuch as gray is quite fashionable, the lighter tones are very refined and pleasing. *Argent*, silver gray, is very light; *clair-de-lune clair* is a new, soft gray, and *clair-de-lune foncé* is somewhat darker, yet quite delicate. *Sarde* is a new shade, called Sardinian gray, and *feutre* is a felt gray. *Acier* is a steel gray, and *bouleau* is the name given a dark, smoke gray. *Fumée* is also a smoke gray.

GREEN.—Green, like blue, is capable of much extension, and is now very fashionable, though popular fancy runs toward adventitious mixtures by which, not unfrequently, a purity of tone is encroached upon. These are combinations of yellowish tone, which form the various bronze or moss shades. *Mousse* is a deep moss green; *bronze* is in several shades; and yet darker in tone, we find one or more shades of *gros-pert*. Pale greens are represented in *cascade*, a waterfall; *crystal*, crystal, and *écume*, sea foam.

LILAC.—Several shades of lilac are very attractive. *Lilas frais* is a pale, fresh lilac; *lilas* is somewhat deeper, and *lavande* is called either lavender or lilac. The range of shades here is not extensive, as this color, although always worn, is not so effective as some others.

PURPLE.—This is always a handsome color, and in its deep shades is in continual demand. *Encre*, ink, is the deepest shade; after which come in gradation, *lobélia*, lobelia; *anémone*, anemone, and *royal*, royal purple.

PRUNE.—Prune color is seen, although to a limited extent, but the shadings are so deep as to render it quite unobtrusive. *Prune plum*, is in several dark shades; *cassis*, black currant, is very dark; and *cep*, vine color, is somewhat reddish in tone.

BROWN.—The bronze shades, showing green combinations, appear, and will be in demand but not to such an extent as to cause us to lose remembrance of deep chestnut browns—called *marron*, in several shades. *Loutre* seal brown, is also seen, and *feuille*, leaf

brown, while the shades of *bois*, or wood brown, are in many and beautiful tones; repetition in the light shades being especially charming.

The new *Havane* shades are a peculiar combination of gray and brown, not always really good, but regarded as fashionable.

They are more prominent in ribbon and flowers than elsewhere, but come forward somewhat in dress goods. *Écru*, despite many vicissitudes, and frowns of fortune, like Banquo's ghost—"will not down;" and so, from time to time, this peculiar color is revived.

New Styles in Trimmings.

FOR several seasons past we have thought it almost impossible to present anything more beautiful and attractive in the way of trimmings than the delicate shades of *clair de lune* and *mordoré* jets, which vied with the graceful moss and chenille fringes in public favor; but this season seems to surpass, if possible, all previous efforts in this line, if one may judge from the charming effects produced in the *arc-en-ciel*, or rainbow, combinations of tinsel, and the *laminée* fringes, that represent cascades and plumes in their feathery appearance.

For dressy costumes there is a most dazzling array of *arc-en-ciel*, tinsel, black jet, and silk and chenille fringes and *passementeries*, so ingeniously commingled as almost to defy description. The *arc-en-ciel* jets, as the name implies, present all the colors of the rainbow, but in such richly subdued effects as to represent the shadows of these colors, instead of their brilliant light.

A handsome fringe of grass or *laminée* twist, and plain twist combined, has a deep, netted heading of silk, three rows of *arc-en-ciel* beads being put on the netting, in diamond pattern, with a plain silk square in the center; tassels of the twist are knotted into the heading, and, while forming an elegant fringe, the whole effect is light and graceful. Another combination is of the same beads looped around satin balls, and forming loops in the silk-netted heading and among the tassels of the grass-crimped twist that forms the fringe; while still another combination represents Milan balls, strung in rows between silk twist tassels, and having loops of *arc-en-ciel* beads interspersed.

The "grass" or *laminée* fringes are made of silk twist which has been pressed between

hot rollers, that flatten it and give a lustrous appearance to the whole depth of the fringe; while others have the look of being taken through the rollers at a "hop, skip, and jump" gait, which leaves them "shiny" only in spots, and gives the appearance of frayed *moire antique* silk.

Many of these fringes are attached to the heading in such a manner as to have the effect of being sewed on upside down, and the fringe then allowed to fall as it will; others appear as if cut in bits, two or three inches long, with the heading in the center and the fringe allowed to turn both backward and forward, a tassel depending from the center of the piece, and either black, tinsel, or *arc-en-ciel* jets mingled with the crimped grass. When placed in position on the garment, the effect of this latter fringe is much like two plumes, attached to a central standard and allowed to fall gracefully at either side; hence the appellation "cascade" or "cataract" fringes. The effect of these fringes is by no means ungraceful, and is in such marked contrast to what we have so long been accustomed to see, that they will, no doubt, become very popular. They are shown in all qualities and at all prices, ranging from one inch to four or five inches in depth, and from 50 cts. to \$5 or \$6 per yard.

Some of the "tinsel" fringes are very handsome, and produce the effect of silk bullion or upholsterer's fringes, with a mixture of tinsel beads, either in separate strands, or forming the heading of each separate tassel. These are quite expensive, costing from \$1.50 to \$9 per yard; those of the latter price being generally mixed with chenille.

"Tinsel" is a brassy-looking jet that is neither so dark as bronze, nor so bright as

gold, while it is light in weight; and the effect on an evening wrap or costume is particularly brilliant. Bands and *passementeries* of *laminée* fringes and *arc-en-ciel*, tinsel, or black jet average from one to three or four inches in width, and range in price from \$1 to \$5 or \$6 per yard. They come in all patterns, to match the fringes.

Many of the colored silk fringes are mixed with chenille, which adds both to richness and lightness of texture. These follow all the intricate and fanciful devices seen in the elegant black fringes, but have, of course, neither jet nor tinsel mixed with them, except in the case of very light-colored fringes for evening dresses, when pearl beads or jets are largely used, and occasionally silver tinsel employed to heighten the effect.

Some very light zephyr fringes are mingled with tinsel, steel, silver, or *clair-de-lune* beads for use on all-wool or mixed fabrics, and, where they match the goods, produce a very pretty effect. These vary in price from 20 cts. per yard to \$1.50.

Macramé lace, or fringe, of the lighter qualities, will be used for trimming solid-colored linen suits, and is considered stylish.

Velvet galloons will be used on early Spring garments, and, later, will give place to Jacquard, colored bands, with fringed edges, the latter being used as headings to colored silk fringes on colored silk garments.

Gray materials are trimmed with black velvet, either piece velvet cut bias and put on in broad bands nearly three inches deep, or ribbon velvet is used for bands, and piece velvet is cut into fanciful patterns, such as lozenges, pyramids, or castellated pieces, and these are put on so as to have the points at the widest part of the velvet just touching each other, thus leaving a space between the narrower parts of the designs. Three, five, seven, or nine rows of the narrowest velvet ribbon form a suitable border below this trimming, and any of the fancy buttons shown so plentifully, may be used to finish the garniture. Any of the all-wool or mixed materials may be trimmed in this way, and gray cashmere looks particularly stylish made up with rows of the narrowest velvet as the only trimming. In putting on these velvet bands, it must be observed that the spaces *between* the rows must equal the *width* of the velvet only; otherwise the effect is spoiled.

The popular Jacquard galloons of last season are replaced by mohair bands of *mate-lassé* patterns, and these are brought out in all rich, dark shades of myrtle, plum, *prune*, blue, bronze, and *mode*, and also in black, and vary in width from one and a half to two inches.

An entirely new mohair braid is shown, woven so as to produce a soft, twilled effect. The center is about one inch wide, in the widest, and is either white or creamy, pale or dark blue, green of light or dark shade, or black, and on each edge is a narrow line of contrasting color that looks like a narrower braid joined to the wider. The effect of green with white edges, dark blue center with pale blue edges, and creamy yellow with *prune* edges is very marked, and yet so manifestly lady-like in style as to find favor with the most tasteful buyers. The price ranges from 15 to 60 cts. per yard, and the braid being *all* mohair is of light texture. These galloons are especially adapted for trimming costumes of all-wool materials.

Another entirely new trimming is made of ladies' cloth, cut in arabesque designs, with both edges describing a deep or shallow scallop, pointed, round, or heart-shape, and placed over cashmere of a contrasting shade or color, the whole being united by shaded embroidery floss, put in "Bonaz" machine-stitch around the edges of the design. The colors are creamy white cloth on a blue cashmere ground, dark *mode* on creamy cashmere, brown and *mode*, and light and dark *mode*. These bands are about two inches wide, and cost from \$3 to \$4 per yard, and are intended as a garniture for *mode* cloth, or fine all-wool costumes; and in combination with any of the beautiful buttons now so extensively shown, are the only trimmings necessary for a stylish promenade costume.

For percales, cambrics, and muslins, the most stylish trimming is embroidered bands of white percale, which show a variety of designs in scarlet, cardinal, blue—both light and dark—brown, yellow, and green; and often several or all of these colors are so commingled in one design as to produce a neat, tasty, bright effect, that is particularly pleasing.

Pure white morning dresses, for both ladies and children, are trimmed with bands of cardinal, blue, or brown embroidery. Buttons to match are put through eyelet-holes,

and the shank secured with a ring or staple, so that they can be removed when the garment is to be laundried. These bands may be had in sets of three widths, with inserting to match, the widest being used for the skirt, the next for the bottom of the polonaise, sacque, or overskirt, and the narrowest for the collar, cuffs, pockets, and yoke. The most choice designs are in the coral branch pattern, solid red and white, solid blue and white, and white upon white; and range in price from 18 cts. per yard to \$1.50, according to width and elaborateness of workmanship.

Fayeaux work is shown in remarkably pretty designs of open Grecian patterns, arabesque figures, star, and squares, and range in price from 25 cts. to \$2.50 per yard. It comes in sets of three widths, with inserting to match, and finds great favor with ladies who like elaborately trimmed skirts and underclothing.

Two of the newest embroidery patterns are the Japanese and *appliqué*. The former is in canvas stitch, in three or four colors—red, yellow, brown, black, and blue—on a white ground, and describes Japanese or Chinese figures perfectly; while the latter is fine muslin, embroidered or applied on coarser, or *vice versa*. Both are used as trimmings for ladies' or children's colored percale or white muslin garments. The cost is from 25 cts. per yard to \$1.25.

Madeira work is on shirting cotton, in eyelet patterns, marked on the edges with blue cotton, in Hamburg stitch, and is used for underclothing; but as everybody knows the color is only a representation of the "blue stamping" of old-fashioned hand-work, they need not be surprised when the garments come from the laundry with the embroidery perfectly white. All fast-colored embroideries are also used on ladies' and children's underclothing, as well as upon house or morning dresses. Irish, hand-crocheted lace is in great favor for dark, solid-colored percales, as also torchon and Smyrna laces; but colored embroideries take the lead of everything else.

For evening dresses, there is some of the most exquisite hand-work on *mousseline de soie* or silk *gaze* that the most fastidious could possibly desire—carnations of every hue, that look as if the natural flower were laid on the muslin, and pressed there, form

one design; Freuch pinks, feathery as snow-flakes, form another pattern; and Oriental palms droop their gracefully crowned heads, in finest floss on yards of softest *gaze*, whose perfect beauty is seen only by the brilliant light of a ball-room. Tropical foliage is so truly represented in its luxuriant redundancy, that one almost feels the balmy breezes of the sunny climes, while gazing on these marvels of artistic embroidery.

In their way, these exquisite *gaze* embroideries are quite as choice as the finest laces, and as the price places them within reach of the wealthiest, they will grace a few of the most refined toilets. The narrowest are about two inches wide, and cost \$2.50 per yard; while the widest are about five-eighths of a yard deep, and cost as high as \$50 per yard. The latter are used for drapery over colored silks, the upper edge being finished with an open, or solid heading, and the bottom with Vandyked or rounded points, and feathery, tasseled fringes. The same style, reproduced in the same fabric, but machine embroidered, costs from \$1.50 per yard up to \$6 or \$8.

"*Bonaz*" work represents carnations and convolvuli on a muslin foundation, the whole pattern cut out so as to show nothing but the exact form of the flowers and leaves. This can be bought for \$2 per yard; and is strikingly effective on black or dark grenadines.

Self-trimmings are still composed of fine knife-plaitings and shirrings, the latter not stretched flat, as formerly, but made on the outside like gathered tucks. This style of trimming is particularly effective for all muslin, organdie, swiss, or silk fabrics, and may be used also for the lighter woolen or mixed goods. When used for any of the diaphanous materials composing evening toilets, flowers, leaves, and mosses, as well as grasses, and loops of narrow, colored, ribbons and velvets, are used as the additional garniture; the flowers being placed either *en guirlande* above the shirrings, as a heading, or outlining the tablier, train, or corsage of the princess robe, or being used in clusters, sprays, or bands, wherever there is a suitable place for them.

Buttons of all kinds are shown in an endless variety of designs—elaborate as gems, and plain to severity, with all degrees of ornate designs between these two extremes.

The most elaborate are of natural black, gray, or white pearl, and are hand carved in chaste devices, some representing a cameo effect in one piece of pearl, the carving outlining the two strata of dark and light pearl, either in a rustic design, or plain solid circles, the white pearl as a back-ground showing the highly polished gray or black to good advantage. These are shown in eight and twelve line sizes, from 75 cts. per dozen to \$8. They are raised, cup-shaped, and disk-like in form, as well as dome and ball-shaped.

Watch-shaped buttons are raised thick, like a watch, all through, but still different from the flat disk, or dome-shaped, as the latter are raised to a point in the center. Bronze buttons, engraved, and having colors laid on, are little gems of mosaic appearance, and cost \$2.75 per dozen. Some of the bone buttons are cut by hand, in open, lace-work pattern, just within the edge, and look as handsome as Chinese carving. These come in pure or ivory white, gray, *mode*, brown, and all mixed colors, matching the dress fabrics, and cost about \$1.50 per dozen. Buffalo horn, rose, and natural brown pearl, dyed pearl in blue, brown, black, green, bronze, and all colors matching suitings, are shown in great profusion, and cost from 18 cts. to \$1.50 a dozen. Composition buttons

are a combination of ebony and pearl, or bone and pearl, either of the two materials named forming the foundation, and the pearl being used as gems in this setting. These are of three sizes, and cost from 75 cts. to \$3 per dozen.

Clair-de-lune, and black jet crocheted buttons will be used in conjunction with trimmings to match, but all other buttons are used in profusion with mohair, velvet, galloon, and bands of the dress material, the buttons being placed in groups of a half-dozen or more on the front, cuffs, pockets, and skirts of polonaises, jackets, or basques, or often touching each other in a continuous row between two rows of braid or bias bands of the material. In the latter case, a smooth-surfaced goods frequently composes the body of the costume, and two or three inch wide bands of a rough-surfaced darker or lighter material is used as a trimming, to contrast with the buttons. Buttons having a "dead eye" are considered most stylish, that is, they have only one hole showing in the face of the button, but there are two in the interior and under side to hold the sewing. Metal buttons of silver filigree, bronze, and brass are also shown, and divide favor with the handsome materials already named.

Walking Dresses.

THE decided effort made recently, both abroad and at home, to revive the short walking-dress, puts it in the power of American ladies to establish as a permanent fashion a style at once convenient, sensible, economical, and healthful. It is of little use for the public at large to anathematize Fashion, if the majority of women fail to see or appreciate the efforts that are made to unite fashion with good sense and good taste.

For some months past, walking-dresses of a length to clear the ground, or, at least, not to require holding up, have been pressed upon the attention of fashionable women,

who could at once relieve their entire sex from a burden which bears heavily upon strength and threatens individual life. But fashionable woman care nothing for the human, not to say moral, aspects of any phase of the dress question. Many of them ride in carriages, and, therefore, know nothing of the disagreeable consequences of eternally dragging a weight of skirts upon the pavement. The question, in this sense, does not apply to them; and it is not surprising if they fail to realize the necessity of lending themselves to the crusade.

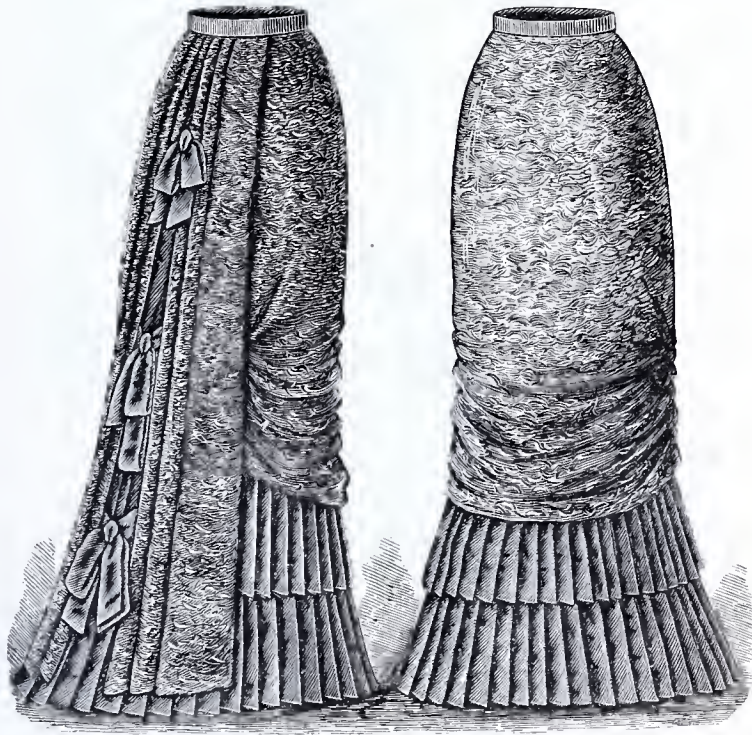
What we have to appeal to, and depend upon, is the great body of middle-class ladies, who, intelligent and cultivated, still lead use-

ful lives, and demand that their dress shall prove as little hindrance as possible to their activity.

In France, the walking-dress is invariably of a dark, soft, woolen material, cut short enough to offer no obstacle to locomotion,

mere, and trimmed with silk matching the darkest shade of color.

The kilt-plaited skirt, for example, would combine very stylishly with the "Diana" basque the, vest, scarf, and facing for the cuffs and *revers* of silk, which would take



GRISELDA WALKING-SKIRT.

and requiring no effort to keep it out of the dirt and *débris* of the street and crossings, which are generally much cleaner also than our own.

In this country, short walking-dresses are supremely the necessity of those women who lead active lives, and the opportunity is now afforded them of adopting the style sanctioned by the authority of the best taste, which will at once relieve them from the odium of being street-sweeping machines.

The "Adriana" walking-skirt, the "Griselda" walking-skirt, and the "Kilt-plaited" skirt afford a choice of three designs, each one suited to the new materials, and requiring only the addition of a jacket, or a fashionably long basque, and perhaps a "Carrick collar," to make the costume complete.

Either of these styles can be made up in soft camel's-hair cloth, mixed serge, dotted wool, or silk and wool fabrics, or plain cash-

mere, and trimmed with silk matching the darkest shade of color.

This basque would also associate itself well with the "Adriana" walking-skirt, while the "Griselda" would perhaps be more appropriately finished by the "Surplice," or the "Toinetta" basque, or the "Alicia" blouse waist.

These simple walking-dresses, complete in only two parts, do not absolutely require a jacket, but may be appropriately finished for the street by a little cape or mantelette, such as will be found described with the "Street Garments," or more jauntily still by the triple collar, known as the "Carrick," which, first attached to the English Ulster, has now become an independent garment as well, and is made in cashmere, in lace, and also in materials *en suite*.

For prints, cambrics, ginghams, cheviots, and the like, the walking-skirts are espe-



PAQUITA COAT.



LAURETTA JACKET.

cially appropriate. They need not, however, be confined to, or even copied in the designs mentioned, a great variety of appropriate styles being shown in the annexed catalogue.

The different models of blouse waists, such as the pretty "Ariel," the "Carmen," and the "Alberta" are all suitable for wash-

ing materials, with two skirts, or a skirt trimmed to represent an overskirt. The polonaise "Sylphine," also, and the "Candida" are extremely appropriate for this purpose; while, if an overskirt is preferred, one of the most desirable will be found in the "Laveuse."



ROWENA JACKET.

STREET GARMENTS.

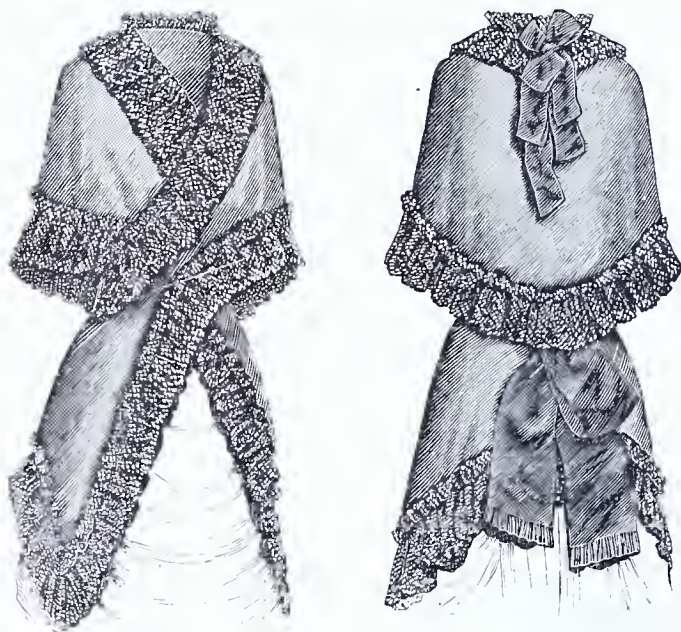
There is a decided tendency to adopt a costume which is complete in itself for street wear, rather than add to a simple dress the extra jacket which has been so long in vogue; yet the newest models of street costume give us with a trimmed skirt a jacket of a decidedly masculine cut, like the "Antonine," with a deep vest, a jaunty triple cuff and pocket, and an English collar, which has the effect of *revers*, and is faced, like the cuffs, with the silk trimming of the suit. This jacket, with a silk vest, and a kilt-plaited skirt is exceedingly stylish, and requires no addition to adapt it to the promenade.

Another style belonging to the same family is the "Rowena," which also has a vest, and a coat-like appearance upon the front. In fact, all the jackets of the season have the coat-cut, whether worn *en suite* or other-

costume; but even with this, the mantelette, or fichu cape, is superseding the jacket, and for summer wear these stylish little garments, in silk, muslin, or lace, will be almost universal.

A pretty novelty in silk, to be worn with a trimmed skirt, is the "Mignon Visite." This combines the effect of a mantelette with a deep-pointed basque, and is charming in silk or lace, over summer silk or grenadine dresses. These mantelettes require a very small amount of material, from two to three yards being quite sufficient for the garment and its trimming. As an accompaniment to dark silk suits they are most useful, while in black silk or cashmere they can be worn with almost any color or fabric.

One of the great recent successes is the Ulster, with the "Carrick" collar, which has superseded the Carmelite hood. Made



MIGNON VISITE

wise, and are generally cut away from the front like the morning coats of gentlemen, leaving the long, buttoned vest and stylish little tie, with the edge of turn-down collar, visible.

The principal dress with which a street jacket is worn is the "Princess" and this is hardly suitable for an ordinary walking

in some of the handsome gray or dark-colored cloths, it is really a very stylish garment, and has been adopted by the most fashionable young ladies for street wear. The "Carrick Ulster" furnishes the most approved design, although for purely serviceable purposes the "Princess" might be preferred.

Shoes—Sensible and Fashionable.

WE cannot repeat too frequently the fact that nature has designed the foot for use, and in the construction of this member there is such nicety of detail, and such perfection of all its parts, that nothing is left for art to do in its improvement—provided nature has not been tampered with, and the poor foot tortured out of its original symmetry. And just here we are compelled to acknowledge that there is scarcely one person in any one thousand who has *not* suffered, more or less, from ill-fitting shoes.

It is utterly impossible for a lady to maintain an upright, firm carriage, and a graceful movement of the body, with the feet illy shod. On no account should the toes be cramped and compelled to lie one over the other; but some shoemakers are so stubborn, self-willed, or ignorant, that they will persist in making the shoes narrower across the toe-joints than any properly proportioned human foot was ever made. The only remedy for this is for ladies to patronize those shoemakers who exercise *common sense* in the construction of shoes, who make the toes broad enough, the heels broad and low, and fit the uppers so that the shoe does not slip up and down and rub a hole in the stocking every time the wearer walks a short distance.

If the shoe is not duly proportioned to the foot, the foot, like water, is bound to find, if not its level, at least a place to put itself; and if there is not room in the toe of the shoe for the toes of the foot, they will push backward and crowd the foot into the "instep" or "waist" of the shoe, and give the whole foot and ankle the appearance of having been "born and raised in China."

In order to confirm our opinion, expressed so frequently in other talks about feet and shoes, we have studied more carefully than ever such works of art as the late holiday season presented in such rich profusion, and nowhere did we find the human foot repre-

sented as our modern "fashionable" shoemakers seem determined to have us believe it is at the present day. From the "Venus de Milo" to a representation of Whittier's "Bare-foot Boy," we find one and all with feet whose symmetry compels admiration, and envy of the rare freedom allowed them to expand the toes and preserve the beautiful arch of instep, whose upward curve and graceful hollow are so well calculated to preserve a dignified gait and an upright posture.

An old farmer in Maine would never allow his daughters to wear heels on their shoes, saying "If God wanted you tipped up in the back he would have created you with heels beneath your feet." The girls must needs obey, and now that the prudent father's wealth has left them free and independent to dress as they choose, they secretly bless their father's prejudice, for they are noted, far and wide, for their beautiful feet, and it is to be hoped they will maintain the standard of Eastern common sense by wearing sensible shoes.

While we may not endorse the old farmer's practice in every stage of life, there is no doubt that children's shoes are *better* with only a spring heel. This is made by inserting a graduated piece of sole leather between the upper and the sole when making the shoe. Shoes made thus give the child a firmer tread, and, if well proportioned, allow the tender bones and muscles to form and strengthen with the child's growth and strength, and when maturity is reached there is less reason to apprehend the usual deformities that the ill-shaped, torturing shoes of adults so often inflict.

While we would advocate this style of shoe for growing children, we would not, by any means, discard heels of moderate height for the ordinary walking-boots of ladies, as they serve to keep the feet from resting flatly on the ground; but at the same time we must protest against the practice, common with many ladies, of wearing shoes in the

street that are only fit for the drawing-room, or for such occasions as require the use of a carriage to convey the wearer to her destination.

A good, sensible shoe for street wear should be made to fit the foot "like a glove;" but it must be understood that this comparison of "like a glove" is only used with reference to anything that fits as if cut and sewed together so as to follow every curve and outline of the form. Of course, nobody of common sense expects to see a shoe made to fit each individual toe, but it must fit the collective toes, and the joints of those toes, and the ball of the foot as well; set snugly up under the arch of the instep, button neatly up over the ankle-joint, and support, as well as protect, this useful pedal extremity. Shoes of this description may be found at most of the leading shoemakers' establishments, but it is only sensible people who call for and wear them; and for the honor of our sex, no less than the preservation of health of American women, we would like to see this army of sensible women increased a hundred fold.

The materials mostly in use for walking-boots are Indian goat, French kid, and patent leather, all three of which are used for foxings, while all the finely-woven fabrics in use for dresses are used for the uppers. Fine, pin-head checks in black and white, blue and white, and brown and white; *matchless* in black silk and all-wool, heavy black satin and armure silk, all enter into the manufacture of walking-boots.

While the majority adhere to the side-buttoned style, many others prefer the "inside laced" boots. The latter are a comfort from the fact that they are mostly made on the seamless plan—that is, with a seam at the heel and another down the front, so that there is nothing to interfere with the ball of the foot, which is often the tenderest point of the whole.

As long as the idea prevails that a short vamp makes the foot look smaller, so long will shoemakers persist in cutting the quarters so that they lap just over the vamp at the joint of the great toe, where the seam is sure to cause untold anguish. A "short" foot possesses no beauty from the

fact of its being short, and unless the whole shoe is cut so as to carry out a just proportion, the whole idea of beauty is lost in the "crowded" effect of a short vamp, stubby toes, and the whole of the foot resting in long, ungainly-looking quarters.

Most, if not all, shoes that are made of the combination materials are buttoned, as the foxing prevents the inside lacing from opening low enough to admit the foot easily. The pin-head checks and patent leather are most suitable for yachting and boating excursions, as well as for wear at the sea-shore. Indian goat in combination with *matchless* makes a desirable boot for ordinary walking; and armure silk or black satin, in combination with French kid, makes an elegant boot for carriage or the promenade.

For full dress, sandals of every color of silk and satin are made in most elaborate designs. Some combine two colors, as pale blue with rose color, the straps being of one color, with faintest lines of the other for an edging, while the high French heels are covered with either material. Pink heels and cordings are worn with black or blue stockings; blue heels and trimmings with salmon, rose or cardinal stockings; and black sandals with hose of any color.

Slippers are shown in a variety of pretty, dressy styles, with black or colored ribbon bows, but, unfortunately, very few of the low-priced ones are made "right and left," so that, for a person accustomed to the comfort derived in "right and left" shoes, these straight-soled slippers are very uncomfortable, unless they are worn quite large.

Newport and Oxford ties are too popular ever to lose favor, and they still hold their own, both for morning wear, and for lawn games in the afternoon or evening.

Prices vary from \$4 for a plain buttoned boot of pebble or straight grained goat, up to \$18 for fancy sandals; while all intermediate styles are shown at prices to suit every taste and every degree of means. High-top buttoned riding-boots cost from \$12 to \$22 per pair; and bathing shoes average about 50 cents a pair. Boots of any description, "made to order," cost from 50 cents to \$1.50 extra.

The Glove.

WITH the importance of gesture we are all familiar. It is a part of the universal language of nature—understood alike by the savage and the civilized; comprehended without study, by the most limited as easily as by the most expanded intellect; interpreted by young and old, from the babe in its cradle to the grand-dame who sits beside it. Wherefore such broad significance we know not. It is one of those facts which we must accept, and, like all facts of universal acceptance, acknowledge it to be not important only, but in harmony with the economy of all things.

There can be but little gesture apart from the use of the hand, and, in the Language of Mankind, it is the chief, almost the only instrument. This, then, may be the origin of the peculiar meaning which has ever been accorded to the glove, which, as a covering, becomes for the time being a part of the hand; and no truer evidence can be given of a refined civilization, than a fineness of manufacture in gloves—fineness in texture, in shape, in color.

Judged by such standard, we have reason to believe that we have made great advances since the days when clerical dignitaries, in order to obtain a covering for their hands, were compelled to go hunting, and slaughter the animals whose skins were afterward subjected to a rude process of manufacture. Holy monks of old applied themselves with diligence to the task of rendering the same fit for use; in other words, they were interested, if not skillful, tanners.

Whatever may be said against modern civilization, it seems an improvement on the old method, that a reverend father, in order to obtain a pair of gloves, should bargain for them across a counter, than go through the homely process of first curing the skin and then making them up himself. For be it known, that in the good old times, the monks

were apt "needle-men," as the "History of Lace" will testify.

Shakespeare makes account of gloves, and in his writings we find allusion to them. In the "Winter's Tale," Autolycus is thus referred to: "He hath songs for man and woman, of all sizes; no milliner can so fit his customers with gloves;" &c. Later, he enters singing:

"Lawn as white as driven snow;
Cyprus black as e'er was crow;
Gloves as sweet as damask roses;" &c.

to which the clown replies:

"If I were not in love with Mopsa, thou should'st take no money of me; but being enthralled as I am, it will also be the bondage of certain ribands and gloves."

Again, Slender swears by his gloves, as witness the following. Falstaff inquires: "Pistol, did you pick Master Slender's purse?" Slender: "Aye, by these gloves did he."

In the romance of "Don Quixote," we find allusion to the custom of perfuming gloves. The enamored knight-errant says: "But this you will not deny, Sanchio, that when you were so near to her, your nostrils were regaled by a Sabæan odor of aromatic fragrance, a delicious sense for which there is no name—I mean a scent such as fills the shop of some glover."

In the Harleian MSS. an entry is made of gloves which were presented to James the First, on New Year's day:

"By Wm. Higgins, 1 payre of perfumed gloves, the cuff set with point bone, laces of Venice gold, and 2 payre of plaine perfumed gloves."

The last recorded case of defiance by the glove took place so late as the present century—1818. A man named Thornton was accused in court of choking, suffocating, and drowning Mary Ashford. In pleading not guilty, he added: "I am ready to defend the same with my body," and taking off his glove, he threw it on the floor.

STYLES IN GLOVES.

Although some very noticeable novelties are introduced in gloves, yet the self-stitched, long on the wrists, remain in favor, and are more largely patronized than any other and more recent style. This is doubtless owing to the fact that they are really in such excellent taste that ladies are loath to relinquish them, whatever may be the counter attractions offered.

Colors continue either dark, or in medium or light shades, all positive hues being avoided with a care which amounts to an abhorrence. In regard to the medium shades, too much in praise cannot indeed be said, since it is impossible to imagine anything more softly refined and truly charming than the silver and mouse grays, modes, and gently-toned browns. Light shades are very delicate, bordering close on white; the coloring being rather what we might term a suggestion, than an actual fact. Such refinement causes by contrast almost a shudder of dissatisfaction, if by accident we see a glove of bright yellow, blue, pink, green, or purple, such as were in vogue not so many years ago.

The heavy stitched gloves, introduced last season, are again brought out. As formerly, one tone of color in the stitching corresponds with the glove, but another and lighter shade is combined, the inner row being the light shade, with the shade matching the glove on either side. Gloves for second mourning are black, stitched with pale lilac or gray, united as above with black.

The "bouquet-embroidered" gloves are new, and, it may be added, are extremely pretty. The colors are of the utmost refinement in tone—silver grays, modes, and the softest browns. On the back of the hand a bouquet is embroidered, and it is needless to add that the patterns selected are very tasteful. The work is finely executed, and the silk is of two shades, one of which is the same as the glove, the other somewhat lighter. They are so combined that the half of a leaf or flower is in one shade, the other half in the other.

Other "bouquet embroidered" gloves, although in one sense in the same style, yet in another sense are in one directly opposite. They are black, embroidered on the back in patterns of similar character, but in the bright colors chosen by Nature's hand when

she essays to paint the flowers of the field. The leaves are in bright fresh greens, and the flowers are gayly tinted in pink, red, blue, etc. But they are combined with so much taste, and the embroidery is so finely executed, that refinement is preserved.

During the summer season there is, of course, a demand for gloves of Lisle thread, or silk, and now, also, for lace mitts of various lengths, from the short black silk mitten of ordinary texture, costing 50 cts., up to delicate creations of Chantilly lace, selling at \$50 the pair. Thus it will be seen that the variations are very great; the more so, as lengths as well as texture must be taken into account. The longer, the handsomer, it might be said; but of course, except for evening wear, we hardly require them of greater length than a three or four-buttoned kid glove. Lace mitts, of white or delicate colored silk, are worn to a considerable extent for evening.

Undressed kid gloves remain fashionable, and are therefore to be obtained in all stylish shades, and show both delicate and heavy stitching.

For evening and dress occasions, the "Harris-Prévost" side-buttoned glove is much esteemed, and may be obtained at the following prices: three buttons, \$1.75; four buttons, \$2; six buttons, \$2.50; eight buttons, \$2.75; ten buttons, \$3.25.

Prices for the Harris seamless gloves are: two buttons, \$1.75; three buttons, \$2, and upward, as the lengths increase. Prices for the Victoria are: two buttons, \$1.25; three buttons, \$1.50; four buttons, \$1.75; six buttons, \$2, and upward, as the lengths increase. The "Donna Maria" glove is in price for two buttons, 95 cts. and \$1.20, according to quality; three buttons, \$1.30; four buttons, \$1.50; six buttons, \$1.85. Prices for another quality glove are: two buttons, 70 cts.; three buttons, 95 cts.; four buttons, \$1.20; six buttons, \$1.45.

Prices for heavy stitched gloves are: two buttons, \$1.35; three buttons, \$1.75.

Castor gloves, plain or heavy stitched, are: two buttons, \$1.25; three buttons, \$1.50; four buttons, \$1.75.

Undressed kid gloves are: two buttons, \$1; three buttons, \$1.25; four buttons, \$1.50.

Misses and children's gloves are: one button, 50 cts.; two buttons, 95 cts. and \$1.20,

according to quality; three buttons, \$1.25 and \$1.50.

Lisle thread gloves are in much favor, because, while so fine as to please a fastidious class of purchasers, they are more durable than silk, and wash easily. In common with silk, they are brought out in wood and gray shades, and commence with two buttons. A two-buttoned lisle thread glove may be purchased for 55 cts.; two-buttoned

silk of good quality, for \$1.25. A stylish and very desirable glove of lisle thread is brought out without buttons, yet of a length which corresponds to a six-buttoned kid glove. Prices commence at \$1 the pair. Children's lisle thread gloves commence at 40 cts. the pair; silk gloves at 60 cts.

There are, of course, inferior gloves at very low prices, but they are not esteemed worthy of mention.

Olden Paris Fashions.

FOR the first time, in the reign of Louis XIII.—after the lapse of several centuries, during which France shared the empire of fashion with Italy and Spain, but in the reign of Louis XIII. she had it almost entirely to herself—ladies wore dresses which did not spoil their figures. The ladies of the old school still retained masks, but the younger ones merely wore veils of black crape, “which served as a relief to the whiteness of the skin.”

Young and old alike made a plentiful use of perfumes, powder, rouge, and patches cut to imitate stars, flowers, and animals. The perfumed gloves, red, green, and sky-blue stockings, and morocco shoes of different colors, also continued to be the fashion.

The male dress comprised a short mantle draped around the bust, a *pourpoint*, with long basques attached to it, short top-boots, a belt for the rapier, a flat hat with broad brim and feathers, a flat collar turned down upon the *pourpoint*; and the hair was worn long, with the mustache curled.

There was but little change in the general character of the fashions under Louis XIV., and the ladies continued to wear such low dresses that one of the priests in Paris wrote a book denouncing the practice, being followed by Abbé Boileau, a brother of the poet, who published a work on the “Abuses of Nudity.” These efforts were made to no purpose; but Mme. de Maintenon was more successful, and her habit of wearing black lace upon her shoulders was generally followed.

In the sixteenth century, the public baths, which had been opened fifty years before, gave rise to such scandals that the police had been compelled to close them, and the only baths then existing were those in the hotels of wealthy persons, and the river baths used in the summer. The result was that at the beginning of Louis XIV.'s reign the use of baths had gone entirely out of fashion; water was replaced by perfumes, and even the great ladies of the Court went a week without washing their hands. The king, who had himself felt the inconvenience arising from the absence of baths, had measures taken to re-open them with a due regard for propriety, and all Paris washed and was clean.

Up to this time ladies had always had their hair dressed by their own maids, but henceforward they employed the professional barbers who managed the public baths. One Sieur Champagne was sent for by all the Courts of Europe, and, to use his own expression, “worked upon all the royal and princely heads.” The wig-makers had their share in this success, and the mania for false hair was so great that a learned theologian, one Jean Baptiste Thiers, wrote a long essay to show that “artificial hair was an outrage on nature.”

In the eighteenth century, France began to embody, in modified form, the costumes of other nations, and in 1716 “English ladies appeared in Paris with pannier dresses, the hoops having a circumference of twelve feet.” This fashion gave rise to an incident which created a great commotion both at court and

among the nobility, as well as in government circles. According to etiquette, the Queen, when she went to the play, was accompanied by two of the royal princesses, who were seated right and left of her. It was found, however, that the hoop dresses of the two princesses, spread out like fans, concealed the Queen from the view of her liege subjects; so Cardinal Fleury decided that for the future the chairs should remain unoccupied. The princesses would only acquiesce in this arrangement upon condition that there should be a row of unoccupied chairs between them and the duchesses who sat in their rear. The husbands of the latter protested against this as an insult to their wives, and published an

anonymous pamphlet, which, after being condemned by the Parliament, was burned by the public executioner.

During the minority of Louis XV. the ancient mode of dress remained in vogue, but Montesquieu introduced English fashions, and the *redingote* (riding-coat) made its appearance in 1730. Adversaries of what was termed Anglomania met the *redingote* with the *habit à la Française*, and, to show that they were no Puritans, they covered it with gold and silver lace. At this period the ladies dressed in imitation of stage shepherdesses, but, as a concession to nature, wore straw hats *à la Bastienne* (with broad brims.)

New Styles in Millinery.

IN shape, the new bonnets are the reverse of pronounced, and we might say, that exaggeration of every kind has been avoided. In many, a gentle modesty of outline seems the chief characteristic, as witness some which are precisely similar to the quaint little caps which fit with entire simplicity around the heads of little children. In keeping with the above ideas, we find that crowns for the most part are of medium height, nor are brims in any way conspicuous.

The foregoing remarks should not, however, be understood to imply a sameness in millinery. This is far from being the case, for within somewhat narrow limit many differences are to be observed.

If crowns, in general, neither rise very high, nor present any other very noticeable features, yet they are by no means alike. Some are narrow and shelve up from the back in peculiar fashion; others are broad, rising in very different style, and others again show an indentation across the top, to say nothing of the cap-like crowns which belong to the Normandy bonnets alluded to above.

"Marie Stuart" shapes are frequent, but these require no description, since every one is familiar with the special shape, whether

in headdress or bonnet, which by common consent is allotted to, and bears the name of the beautiful Queen of Scotland.

As may be premised, we do not observe striking peculiarities in brims. Scarce any rise very high over the forehead, nor extend out at the sides. Yet here there is no absence either of novelty or variety, for not a few of the new bonnets are presented with a falling coronet in front, quite a different feature from what we have had. Then again, may be seen jaunty brims turned up or flaring back coquettishly, but this is not surprising, since, for certain faces, these seem almost a necessity.

Round hats for young persons, or for general wear, are again brought out in considerable variety of style and shape, and here we may observe crowns higher than elsewhere. The jaunty brims, just mentioned, find representation in an especial manner, and the English walking-hat appears once more. The latter, indeed, would seem to be almost a standard shape, so continually is it revived; at all events, such prolonged favor gives evidence of much adaptability to what is really needed. This indeed is the case, and we may add that, for general service, there is no more desirable style of hat.

For general wear, rough-and-ready straws

are shown in variety as to color, as well also as in black, and it may be added, that the *Havane* shades are noticeable. Finer styles, both in bonnets and hats, are composed of chip, either black, white, or colored.

If shapes are modest, the same can scarcely be said of trimmings. Not only is there much that is pretentious in material, but the way in which it is massed is very bold. Huge rosettes are mounted aloft, or the large Alsatian bow is set astride on the top, thus changing the character of the bonnet, and rendering it oftentimes quite striking in appearance. Some bonnets, indeed, are so covered by trimming, that the foundation below is scarce recognizable; but such examples, of course, are rather exceptional. Still, they serve as an index of prevailing sentiments, and it is safe to say that ornamentations in millinery are unusually elaborate.

Satin has by no means had its day. It is prominent once more, being as freely used as during the winter season. But it must be confessed that it has to a slight degree lost prestige, from the fact that watered ribbon is brought forward, and we all know with what facility the devotees of Fashion discard an older favorite, in order to patronize whatever may be new. Sometimes in ribbon we see the two in combination; one side being satin, the other watered. Double-faced satin ribbons are also used, or again, such as are satin on one side and gros-grain on the other. Long ribbon ends pendant at the back do not appear, but in lieu of them we find long strings of ribbon, which are brought to the front and tied in careless fashion on one side.

As to coloring, it may be said that brilliant shades of red are much used, but the pronounced yellows of last season seem to have paled with the increasing warmth of Spring sunshine. Yellow is fashionable, but the tints are in general more refined. This, however, is not always the case, for now and then we may observe deep tones of that color, but it is only now and then. The novelty in the way of color, is the introduction of the *Havane* shades. In ribbon, silk, and satin, they are sometimes very delicate, bordering on gray, yet distinct therefrom, and showing brownish tinges; or they may rise to a grayish brown. Flowers thereby become deadened, or bleached out, if we may be allowed

the expression; and in this connection we may remark that very peculiar effects in floral garniture are produced in consequence of these ideas.

Plants and flowers of all sorts are imitated, when going, or gone to seed. Leaves appear as if nipped by early frost, and others show the result of a summer's work of the despoiling worm.

These are somewhat strange effects in millinery for the Spring, but they are presented, and we acquiesce; the more so, as they give real novelty, and, prettily combined, as they generally are, with bright, relieving tones, they certainly are attractive. Pods half-dried, and with tinges of an autumn-like brown, rustle together, and worn stalks hold what is left of departed roses. Sometimes these berry-like remnants are bright red, or more frequently they give evidence of the ravages of time, by streaks or spots of decay near at hand.

Such ideas, in too great variety for entire enumeration, are very prevalent. Elder-berries in faint brown, purple, and grayish tinges are refined, and of the numerous hanging seeds of grain and grasses, it would be impossible to take note. Even roses in bloom, and rose-buds, whether peeping forth or half-blown, seem overtaken by an untimely blight, or again have a faded appearance, as if too carelessly exposed to the continued action of light. The same results also are produced in other flowers, which look either blasted, or as if the color had faded from them.

The foregoing remarks are not, however, of universal application, for in contrast may be seen the freshest of flowers, in many colors, from such as are delicately tinted, up to those which are resplendent in dyes of crimson and Magenta. Of the former class we may note many pretty examples—chiefly roses—which show, with good effect; a subdued mingling of pale yellow and pink shades.

Poppies are in favor, since their gay flaunting give a most desirable contrast to the uncertain tints elsewhere to be observed; and among other fashionable flowers, may be seen thistles, hyacinths, heliotropes daisies in the *Havane* shades, or white, buttercups, mignonette, cowslips, pansies, sweet peas, periwinkles, chrysanthemums, and carnations.

Some few natural grasses of feathery



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CHAPEAUX À LA MODE.

FOR DESCRIPTIONS, SEE PAGE 26.



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CHAPEAUX À LA MODE,
FOR DESCRIPTIONS, SEE PAGE 27.

type appear, but however pretty such contributions from nature may be, their want of durability must always prove an obstacle to a general employment.

Flowers are placed either in bouquets or in rich, graceful *montures*. Sometimes the colorings throughout are very bright, or again, the masses of seeds, dried pods, and faded, half-despoiled flowers and leaves show in vivid contrast to some few gay blossoms which seem almost bursting with the intensity of glow. Young ladies sometimes wear entire *montures* of fresh, half-opened, pink rosebuds, or make choice of rich combinations of bright pink and crimson chrysanthemums, set in bouquets or *montures*.

Refined specimens of millinery are white throughout, as, for example, a white chip of rare quality is trimmed with white watered ribbon, one superb white ostrich plume, and a fine white tip. A single white rose with attendant bud, and a few green leaves are added. The brim is lined with black velvet.

As a decided novelty, we may note finishings of wax or gilt beads, and also heavy gilt cordings. The first named are precisely such as children have worn, and are shown in strands on a thread. When used on bonnets, they are strung on a wire, and placed usually around the edges. Large gilt beads are similarly used. Another style of wax bead is in a delicate shade of French gray, and ornaments of kindred tone and substance are also used. Gilt or silver ornaments again appear, and buckles of pearl white, or delicate gray.

Beside the beads of pronounced size, and heavy cordings just mentioned, may be found intermixtures more or less plentiful of rainbow jet, and other beads of decided color. These last are quite fine, and are disposed in a variety of ways, either as sparkling additions which peep forth and illumine sprays, bouquets, or *montures*, which they are attendant upon; or occasionally are set in curious device with effect of embroidery, on suitable foundation.

CHAPEAUX À LA MODE.

(See *Illustrations*, pages 24, 25.)

NO. 1.—A black chip bonnet, having a crown of medium height, and a close-fitting brim. The trimming consists of black satin loops, faced with cardinal color, and a heavy *monture* of deep red roses, faded leaves, and ferns. There are two sets of strings, both

narrow and of satin ribbon, one pair black and the other cardinal. These are tied under the chin. The brim is corded with cardinal satin, and a *plissé* of cream-colored Italian lace is placed inside and extends beyond the edge.

NO. 2.—Bonnet of gray chip, pointed in shape—*Chinois*—and having a turned-down coronet in front. It is trimmed on the top, in front, with a bunch of leaves and rosebuds, and at the back with loops of satin ribbon, pale blue on one side and gray on the other. Strings to match are brought from the back and tied under the chin. The coronet is faced with pale blue velvet, and a narrow plaiting of white *crêpe lisse* protects from contact with the hair.

NO. 3.—Bonnet of *Havane* brown chip, having a narrow brim and rather large, high crown. Across the front of the crown, just above the brim, is a *bandeau* of brown velvet embroidered with *mordoré* beads. At the back is a large puff of *Havane* satin, forming a sort of cape, and held in place by a band of velvet matching that on the front. A cluster of withered roses and leaves is placed in the middle of the puffing, and falls beneath, on the hair. Two tips, one *Havane*, and the other very pale blue, are placed on the left of the crown toward the front, and held in place by an ornament of steel and *mordoré* beads. Strings of double-faced satin ribbon, pale blue and *Havane*.

NO. 4.—A black chip bonnet in "Marie Stuart" shape, trimmed with loops and bows of double-faced ribbon, pale blue satin on one side and watered black on the other. A cluster of blush-roses and leaves is at the left side, and the strings are of black thread lace.

NO. 5.—White chip bonnet, having a narrow, rather close brim filled in with a puffing of rose-colored satin, and a high, square crown. This is trimmed with a very heavy *monture* of white and blush roses, and delicate leaves and ferns, and at the back fall graceful loops of narrow, double-faced ribbon, pale rose-colored satin on one side and watered white on the other. The strings are of ribbon to match, and are tied under the chin.

NO. 6.—Bonnet of dove-colored kid, trimmed with "Persian" ribbon on the right side, and a long, pale-blue ostrich feather at the left.

No. 7.—Black chip hat trimmed with black *gros-grain* silk disposed in *rouleaux* and faced with pale cream-colored *crêpe de Chine*. At the back are loops of silk showing the inner lining of *crêpe de Chine*, and a long, cream-colored tip is placed at the right side.

No. 8.—Bonnet of *Havane* chip, having the brim close, and the crown made of *Havane* silk, disposed in a careless yet graceful manner. The edges of the silk are corded with canary-colored satin, and facings of the satin show at the left side. A bunch of bird-of-Paradise feathers is in the middle of the crown. Strings of double-faced satin ribbon, *Havane* and canary colors.

No. 9.—A helmet-shaped hat in black

straw, trimmed with black velvet, a long black ostrich feather, and two Trogan wings in front, placed one behind the other.

No. 10.—A black straw hat, bound with black *gros-grain*, corded with dark red, and trimmed on the left side with the same material; while the right side is ornamented with long fancy feathers, and a bird's head is placed in the front.

Stylish hats are furnished through our Purchasing Agency for \$8, upward, according to the materials. In sending an order, it is always best to state complexion, color of hair and eyes, the purposes for which the hat is to be used, and any preference in regard to color, etc.

Riding and Riding-habits.

HERE is probably no position in which a gracefully-formed woman appears to better advantage than when mounted on a spirited horse which she can sit well and manage better. Those of our readers who are confined to the stony paves of a crowded city, as well as those other more fortunate fair ones who can roam all day at their own sweet will in the wooded dells and shady nooks of rural scenes, one and all can appreciate the exhilarating exercise afforded by a brisk canter or a dashing gallop at early morning, when dewdrops glisten in the glades and mists wreath the mountains.

To enjoy this glorious pleasure to the full, one must have a love for horses, and a perfect understanding with the "mount," for the time being, at least; a firm hand, gentle temper, and steady nerves; a habit that follows every curve of the figure; gloves that allow free play to the delicate muscles of hand and wrist, and a saddle easy alike to beast and burden.

Good company enhances the pleasures of a ride somewhat, but it is not always to be had, and in case one is obliged to ride alone it is not prudent to seek unfrequented roads nor allow the steed to stray too far from the haunts of fellow-beings; yet nothing affords

a better opportunity for self-communing or quiet thought than a solitary ride on a gentle, ambling creature—that sometimes seems *almost* human—whose intelligence responds to the slightest pressure of the spur or softest drawing of the rein. Scenes of beauty reach the eye and touch the heart without fatiguing the body; the mind receives fresh vigor, and the weary frame rest, and a person of fine sensibilities learns to love the four-footed creature whose docility contributes so largely to the gratification of both body and mind.

Any lady who owns a saddle-horse may teach it to come at call, to take dainties from the hand, to kneel when its mistress wishes to dismount, to "caper" when on the road to recognize friends—a horse always knows its foes—to shun danger, nay, even to shield its fair owner when danger threatens her; and kindness is the "open sesame" through which this knowledge is imparted.

In the Southern and Western States, a lady's saddle-horse is always broken to "canter," or "rock." This gives the rider a firm seat in the saddle, and the motion imparted is the same as if one sat in an easy rocking-chair. The double-horned saddle, with fine saddle-cloth matching the rider's habit, is used more frequently than the triple-horned

one, and the curb-bit and single bridle rein, with sometimes the martingale, constitute the sole riding equipment of those sections of country. Few ladies there, either in city or country, but know how to ride well, as indeed there is no reason why they should not, for, in ante-bellum days, children were put into the saddle at three and five years of age.

In the Eastern and Northern States ladies use trotting horses, and this necessitates their rising in the saddle, an accomplishment by no means easy of graceful acquirement, and unless the movement is made with ease and grace, it places a lady in the most uncouth position imaginable. The curb and snaffle-bit are both used, the snaffle-rein being held the tighter of the two.

In New York, and some few other large cities, there are "Riding Academies" where both sexes, children and adults, are taught to ride. A single lesson costs \$2.50; five lessons are given for \$9, ten lessons for \$17, and twenty lessons for \$30. "Exercise" rides cost \$1.50 for each hour, or twenty rides for \$25, if one buys tickets and pays for them in advance. "Leaping" lessons are given for \$3 a single instruction, or ten lessons for \$25. A lesson on the road for one person costs \$5, two or more persons \$4 each; while an "exercise" ride of two hours on the "road" costs \$3, with an additional charge of \$1 for each hour of extra time. The strictest order is maintained in these Academies, references being required from all strangers; and the hours devoted to ladies are strictly free from the intrusion of gentlemen.

Ladies' riding-habits are now made in three pieces—basque, skirt, and pantaloons. The basque is cut to clear the hips, and in position style at the back. The front may be either round, pointed, or square, and either double or single-breasted. The skirt is plain in front, gathered to a band in the back, and with the opening at the left side, where it is fastened over a "fly" or false piece, with buttons and button-holes, to prevent its gaping; the bottom is finished either with a hem of the goods or a facing of alpaca matching the color of the habit, and the binding is dispensed with.

The pantaloons are cut the same as gentlemen's at the bottom, but full at the top, and gathered into two separate bands, one front and one back. Either or both sides may be

left open, and buttons and button-holes are used to fasten the bands, as also the openings at the sides. The seat is padded with several thicknesses of cotton, or two or three layers of soft flannel are used instead, placed between the lining and the outside, so as to dispense with underskirts. The pantaloons fit neatly over the boots, and elastic straps may be placed underneath to hold them securely down, if desired.

The skirt band, as well as the bands of the pantaloons, should be secured with one of Mme. Demorest's Skirt Supporters, so as to prevent their slipping down and leaving a gap between the basque and skirt at the sides. The corset must not be too tight, otherwise the exercise will do harm rather than good; and the flannels should be worn in one piece if possible—drawers and vest joined together—so as to dispense with all the bands possible at the line of the waist. Indeed, some ladies, with old-fashioned ideas of comfort, have the riding-skirt attached to a plain, sleeveless waist of drilling, or silesia.

The hair should never be dressed elaborately for riding, but great pains should be taken to have it arranged becomingly and *securely*, so as to avoid the annoyances incident to a disordered *coiffure*, where there is neither time nor opportunity to repair neglected toilets. The hat should fit easily over the brow and be secured with elastic.

The ordinary buttoned boot, with a moderately heavy single sole, is best adapted to the stirrup, but the boots must on no account be tight—a *snug* fit is all that is necessary.

In a word, never mount your horse unless your toilet is complete—every button fastened, every hair out of the way, so as not to interfere with a perfect vision of the road, and when in the saddle arrange your skirt so as to sit easily and gracefully. Then, with the reins in the left hand and the whip in the other, sit *erect*, and enjoy this most graceful and exhilarating exercise with a thankful heart, cheerful mind, and body at ease.

The materials most suitable for riding-habits are ladies' cloth, velvet, cashmere, and some of the heavier grades of alpaca; the colors, all of the dark shades of green, brown, blue, olive-green, olive-brown, and black. The sleeves of the habit should be rather close at the wrists, and the gloves of castor beaver, or dog-skin, with gauntlets. The regulation length of the skirt is for a

full *half* a yard of it to hang below the *stirrup* foot, the under side of the skirt being cut shorter than the upper if so desired, and shot (sewed in cotton batting to keep it from rattling and wearing the hem) is put in the bottom of the hem or facing on the *outer* side of the skirt only.

In many sections of the country the ladies of the neighborhood make their visits on horseback, and as a riding-habit is not the most convenient costume in which to dine, a neat visiting costume of any kind may be worn, and a riding-skirt of black alpaca put over this to keep it free from dust, and any short *sacque* worn instead of the *habit-basque*. Any hat that has not too many streamers may be worn with this outfit.

For the ordinary exercise, or excursion

ride, the riding-hat is a high hat of the same style as a gentleman's, except that the crown is two or three inches lower, and a scarf, with short ends, is often wound around the crown. If a scarf is used, the ends must be allowed to reach to the front of the person, so that they may be fastened under the chin, or pinned to the breast in case of a breeze; for, if left flying, they are apt to get in the eyes of the wearer or her escort, and may cause serious accident.

Any of the round hats now so fashionable may be appropriately worn when riding, and, for summer, straw hats or soft felts will be found light and easy. Wings, short tips, and plumes with loops of silk or ribbon may be used as ornaments, but not too profusely.

How to Dress for Traveling.

EVERYTHING superfluous should be discarded, and the successful traveler, as he who would run a race, must lay aside all incumbrance in the way of dress. It is, of course, impossible to lay down positive rules which shall hold good under all circumstances, since the style of apparel chosen must depend much on the length of the contemplated journey; also on the number of stoppages on the way, and other minor circumstances too numerous for special mention.

But, without exception, the traveler must prepare for rain as well as sunshine; for disagreeable weather of all kinds, as for agreeable; and also for those various transitions of temperature which, in this country especially, assail one with little warning, and at every season of the year.

Thus it will be seen at a glance that considerable foresight is requisite, in order to provide for all such possibilities, but the right precautions taken, difficulties are at an end, and our intelligent traveler can remain tranquil, in the midst of subsequent annoyances.

The traveling-dress should invariably be either black, or some grave, unobtrusive color, and the quality of the material such as will stand crushing without apparent injury. Fortunately, at present, the softly woven goods which are fashionable are eminently adapted to such purpose, and selection can readily be made among the basket-woven fabrics, serges, and even *bourettes*, provided always, that the colors are subdued. Gay combinations, such as are extremely pretty on many other occasions, are an offense to all beholders, if worn when traveling.

Black silk, provided the style of making is not too ornate, is a judicious choice, but a worn, half-frayed-out black silk, heavily laden with plaitings, *passementerie*, fringe, and the like—these superfluities in their turn being frosted over with a coating of dust—presents a deplorable spectacle of untidiness and lack of thought. The more so, if a demi-train—which must drag through opposing obstacles of all kinds, or be held up, to the crippling of a hand needed for the transportation of the inevitable satchel, shawl, or basket—is added to the foregoing long list

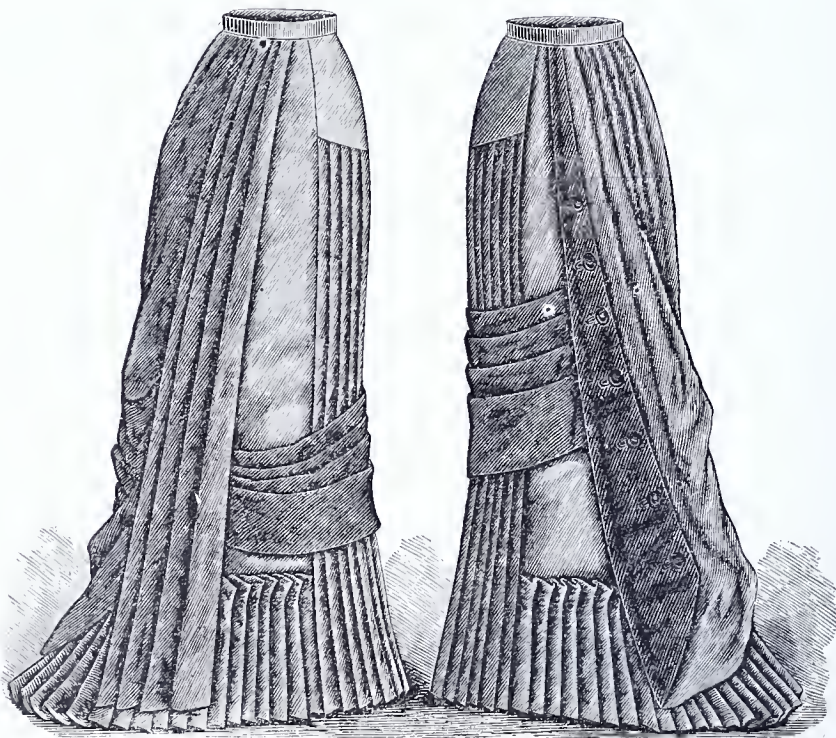
of attendant inconveniences. Thus it will be seen that black silk, which is always recommended as an appropriate traveling-dress, should, if selected, undergo some previous process of modification before the exchange is made, from what has been, perhaps, a "dressy" costume, to one designed for the hardest service.

The short, round walking-skirts prove a veritable benediction to the traveler. Attired in one of these, a lady can move with great comparative ease, and in addition, is freed from the weight of long, clinging skirts, which,

of the outfit. Suitable designs for these are illustrated elsewhere.

Enough perhaps has been said in regard to the style of dress which should be chosen. The hat or bonnet should be plainly adorned, with such additions as will not easily suffer by exposure to variations of weather. Ostrich plumes are scarce desirable, because, by exposure to dampness, they are readily injured; but a bird's breast, head, or wing forms an acceptable finish, especially if the color chosen is rather dark than bright.

A tissue veil, so arranged as to protect the



RIGHT SIDE AND BACK.

LEFT SIDE AND BACK.

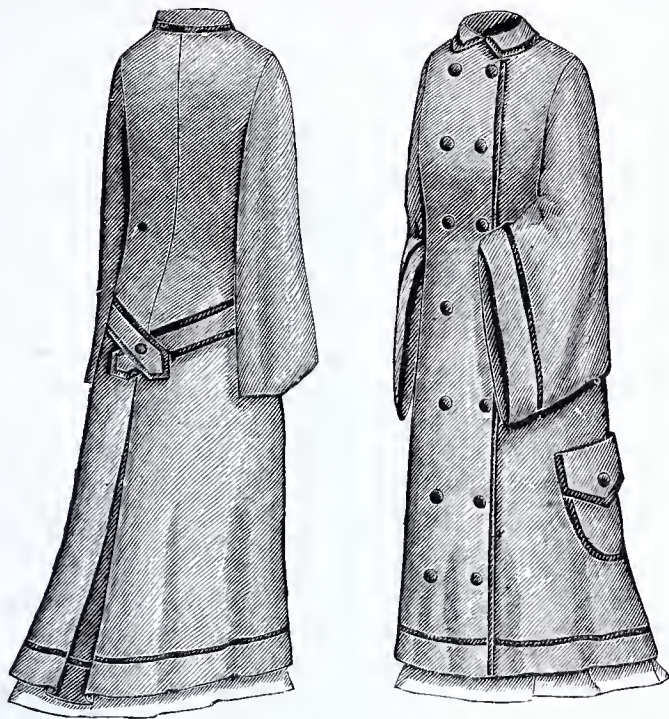
ADRIANA WALKING-SKIRT.

although they may be held up by some artificial process, remain in heavy awkwardness, not only impeding progress, but—to a delicate person, this is a serious matter—weighing her down with a greater or less number of superfluous folds. Any of the loose, blouse waists, now so fashionable, with a broad sailor collar, and close "traveler-like" sleeves, is admirably adapted to the occasion.

A duster of linen, silk, or mohair is usually worn over the traveling-dress, and may be regarded as a very convenient completion

of the outfit. Suitable designs for these are illustrated elsewhere. Enough perhaps has been said in regard to the style of dress which should be chosen. The hat or bonnet should be plainly adorned, with such additions as will not easily suffer by exposure to variations of weather. Ostrich plumes are scarce desirable, because, by exposure to dampness, they are readily injured; but a bird's breast, head, or wing forms an acceptable finish, especially if the color chosen is rather dark than bright. A tissue veil, so arranged as to protect the

hat or bonnet, is also to be recommended, and this for the reason that the dust can easily be shaken from it. Such veil may also upon occasion be drawn over the face, in case that a black lace veil is not preferred. The hair should be plainly dressed, and with as few superfluous additions as possible. So many faces, however, require some fancifulness of arrangement in front, that here, perforce, we must be charitable, and, even in traveling allow some ornamentation. This the more so, as present ideas in the coiffure tend toward extravagance on this special point.



TRAVELING PELISSE.

Lace is an abomination in traveling, and should never be seen, unless, indeed, on occasion of some short journey, when, on a speedy arrival at a permanent destination, it can be taken off, and laundried with a necessary care.

Linen should be the choice in the way of lingerie, and in this department of dress one should be fully supplied, as nothing is more repulsive or unladylike than a soiled, travel-worn collar or cuff. These articles being small, can be readily stowed in a cor-

ner of the satchel, and on arriving at a hotel, can almost immediately be freshened, and made ready again for use. The same remarks are applicable to handkerchiefs.

Some ladies prefer a supply of paper collars and cuffs, which, costing very little, can be frequently changed, and as often thrown away, without even the care of calling in the uncertain services of a laundress with whom one is unacquainted. This is well enough to the outward vision, but there is a satis-



ALICIA BLOUSE-WAIST.



WALKING OR TRAVELING COSTUME.

GRISELDA WALKING-SKIRT—ROWENA JACKET.

faction in the knowledge of genuineness, and surely a lady of real refinement will experience the same delight in wearing fine linen, as in real jewelry. An imitation however close, is at best an imitation. At all events, however, do not let us offend the sight of our fellow travelers, by the untidiness of soiled lingerie, or a handkerchief, the duties of which have been too much prolonged.

Last, but not least, come the shawl, india-rubbers, and umbrella, to which a light rubber water-proof for summer, may be mentioned as a seasonable addition. How to bestow with convenience all these necessities, is made the subject of another article, and it will be found that with an endless variety of satchels, extension-cases, shawl-straps, etc., to select from, one need be at no loss for convenient accommodation.

Notes on Ocean Travel.

THE Paris Exposition will undoubtedly attract large numbers of people from all quarters of the globe, and those of our readers who are anticipating, with mingled feelings, their first passage across the Atlantic, will doubtless be grateful for some information about those numberless details, which, if properly attended to, will conduce so much to their comfort.

To begin with, the season is rather important, though a brisk gale is likely to be met with at almost any time of the year, and the movements of the steamer may unpleasantly remind you of the sportive gambles of a porpoise. But the summer months are decidedly the most agreeable, though even then, fogs and icebergs have to be encountered occasionally. Sailors say that May is the pleasantest month of all, and personal experience goes to prove that it is. If you are not obliged to start at a particular time, it will also be as well to arrange so that you may have a full moon for most of your passage, as evenings spent on deck, when the sea and ship are bathed in the calm white light, are truly delightful and very enjoyable.

Next, be careful to select a fine steamer; so much of your comfort depends upon that, and you will not have gone many hundred miles upon your way, before you will appreciate all the comfort you can get; and if, for economical reasons, you rashly sail on a small, inferior vessel, you will most assuredly bitterly repent your error. Some of the steamers afloat now—as for example those of the “White Star” line—are almost

palaces, and are furnished with select libraries, fine pianos, and altogether other elegant appointments. Do not be guided by recommendation alone. If you are able to do so, visit the steamer when it is in port, and, if everything meets your approval, engage passage on board of her.

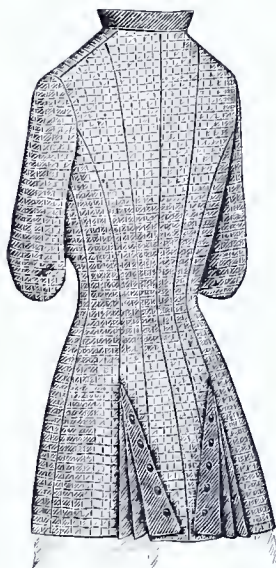
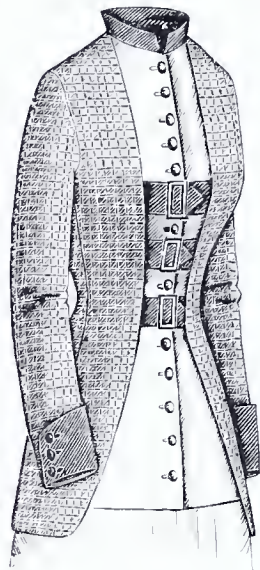
As great numbers are likely to cross this year, it will be most advisable to engage the passage some considerable time before you intend starting. The center of the ship is the most desirable position for a state-room, and those that have port-holes—outer-rooms—are decidedly to be preferred, for many reasons. In fine weather the ports can be opened and the delightful salt air blows in freely, and there is always plenty of light; while the inner staterooms are but dimly lit, and are ventilated by means of air-tubes. The motion is less perceptible “midship” than in any other part, and that “terrible screw” is not felt so badly. It is also pleasant, if it can be managed, to have a stateroom on the starboard side going out, and on the port-side coming home, so as to have the sun.

The baggage is the next question, and a very important one. Many people carry more than is necessary, and some, going to the other extreme, make themselves intensely uncomfortable by taking too little. Two trunks are necessary, one, the larger, to be filled with such things as you will not be likely to need during the voyage, and which is to be sent down into the hold. It is so arranged now, that at a certain time in the day, you are able to go

down yourself with very little inconvenience, and the baggage steward will get your trunk into such a position that you can get out anything you want; but it is wise to avoid this if possible.

The other trunk you will need in your

full should be printed on the back, or attached to it in some way. Sitting on deck necessitates very warm rugs and wraps, and large fur carriage robes are often very appreciable, for it is always cold at sea at any time of the year.



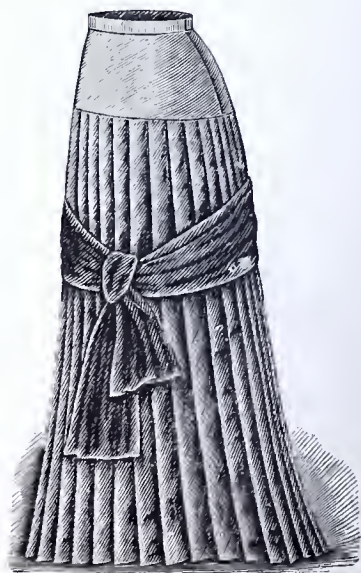
DIANA BASQUE.

stateroom, and, as there is little or no room to spare, it will be best to purchase the kind known to all dealers by the name of "State room" trunks. By simply mentioning the line you intend to sail by, you will be furnished with one that will exactly fit under your berth. Portmantaus with compartments are also very serviceable, and a traveling-bag is a necessary article. These latter are now made so complete, that all the little necessities for a lady's toilet are packed down the sides, and space still remains for other things. This class of conveniences for travelers will be found fully described in an article devoted especially to that subject.

A bag for soiled clothes will also be needed, and this can be made of colored material or oiled silk. A bag made similar to a "shoe-bag" will be found very convenient to hang up in the stateroom, and serve as a "catch-all" for small articles, which can seldom be otherwise conveniently bestowed.

The steamer chair is a necessity, for they are not supplied by the ship, and if you are not free from sea-sickness, you will appreciate the comfort of one, for it is urgently necessary to keep on deck. The name in

"What to wear" is another very important question. The most inappropriate dresses are frequently worn through ignorance. The extremes meet. Some ladies are as elaborately dressed as though they were about to visit their friends—dresses



KILT-PLAIED SKIRT.

with trains, held up with difficulty, if at all; dressy hats, trimmed with feathers and delicate colors; high-heeled shoes which slide perilously over the deck if it is at all damp, and which have a predilection for catching in the stairs or the matting when the ship rolls. Needless to say, the feathers look *queer* at the end of a few days, the dresses are discolored, and the trains parti-colored from having swept the deck.

On the other hand, other ladies think anything is good enough for traveling, and wear dresses that have nearly or quite served

lady of title, having everything to make her heart happy, died recently, two days after her arrival, from pneumonia contracted on board from exposure.

A loose wrapper of opera flannel or similar goods, should be provided for use when it is impossible to rise from the berth; and it is also well to use one over the ordinary night-robe, which will generally be found too thin for use at sea.

White skirts are entirely out of place; they soil very quickly, and nothing is more repulsive than to see a lady of refinement



"PRINCESS" ULSTER.

their time, and naturally present a faded and often untidy appearance. Both of these classes of ladies are wrong. Traveling-dresses should be short, and *new*, for the very obvious reason that a traveling-dress will have to stand a great deal of wear and tear. They should be made of woolen goods, such as serge, camel's-hair, or water-proof, in dark colors, and trimmed simply. Ulsters, though not generally becoming, are very comfortable, and are a great protection at sea from the cold winds and the spray. Flannel should be worn next to the skin to guard against colds, as a chill often has very disastrous consequences. A beautiful young

careless about such things. Dark woolen skirts are the best. The stockings, also, should be dark and heavy, and the boots should have cork soles, flat heels, and be easy-fitting. Imagine trying to walk on a rolling ship in tight, high-heeled shoes! Yet, we have seen it frequently, and the ladies have had smiles on their faces, but somehow they looked very much relieved when they gave up the promenade for the easy steamer chairs. Gloves should be dark, and rather loose, so that they can be put on or removed without trouble; riding gloves of castor or kid are very comfortable, the gauntlets being a protection for the wrists.

The salt air is very trying to a delicate skin, and many will be grateful to know that, by wearing a veil of yellow gauze, they may protect their complexions very effectually.

Hats should fit well over the forehead, so that there may be no difficulty in keeping them on, and a large veil will usually assist in this. Those made of soft felt are the most appropriate, for in one of these the head can recline in the chairs, or on the sofas, without inconvenience. Hoods, prettily but simply made, are much liked and worn.

Collars and cuffs are important items. The effect of an entire toilet will be ruined by a soiled or crumpled collar. They take so very little space in the trunk that there is really no excuse. Paper collars and cuffs are so perfected now, that they can hardly be told from linen, and as these can be thrown away after using, the great difficulty of having

such are worn at late dinner, and on days when the fog compels you to remain in the saloon, which then somewhat resembles a parlor in a hotel.

One of the most distressing exactions of the toilet, is to have to dress your hair. Your small mirror, always in a doubtful light, seems undecided in its mind between the perpendicular and horizontal positions, and waves about in an imbecile manner. An elaborate *coiffure* is therefore out of the question. If your hair happens to be long, brushing it is a torture, as the brush gets entangled, and the hand frequently comes in sharp contact with some parts of your mobile dressing-room. The mind is generally in a state of feeble despair before this duty is performed, and the longing for breakfast appears to be a shadowy remembrance of by-gone days. It is, therefore, wisest to braid the hair simply,



CARRICK ULSTER

them laundered is done away with. Many prefer fresh, white ruffles, as they have a more dressy appearance, but they take more room in packing. A handsome cashmere dress, or a combination of wool and silk, will not be found to be out of place, as many

as it takes less time and remains tidy longer than any other way, and over it may be worn a net. A lace scarf or veil, put over the head gracefully, for dinner, is very becoming, and makes slightly disordered hair appear quite respectable.

Above all, do not forget your water-proof and umbrella. Many times, when you are just beginning to find a little relief from the exacting sea-monster, a shower of rain will drive you down into the close saloon, or worse, into your state-room, unless you are provided with the useful articles above mentioned. It will also be well to take a nice swans-down pillow of your own, as the stewards object to the pillows being taken out of the state-rooms, and if one does not happen to be a good sailor, it will be found delightful to lie on deck, and rest the weary head.

A smelling bottle, which contains salts at one end and perfume at the other, is a treasure, for it frequently happens, especially at the beginning of the voyage, that the salts are found to be very reviving, and the perfume, if well chosen, very refreshing. As a rule, meals are brought to you when and where you like. If you do not feel as if you could relish the dinner in the saloon, the deck steward will bring it to you, and you can, *perhaps*, enjoy it in the fresh air. It is as well to take a few edibles into your state-room, that you have a particular partiality for, as sometimes the appetite needs coaxing. By edibles, is meant grapes, and any other favorite fruit, or cracker, but all first-class steamers carry all kinds of fruits that will keep, and a great variety of crackers. If you promise the steward who waits on you a fee, he will be very attentive to you, and secure you a great many comforts.

The captain's table is generally the pleasantest, and the smartest stewards attend to it, so it is best to secure your seat there, if possible, either when you take your ticket, or the first thing on going on board. If you are traveling in a party of eight or ten you will find it very pleasant to have a side table all to yourself. But alas! the table is so often deserted! Some horrid old bachelor remarks with a dry laugh, to his next neighbor, "There will be fewer here to-morrow, eh?" A remark the neighbor seldom appreciates.

What is good for sea-sickness? There are many things recommended as alleviations, but the fortunate person who discovers a *preventive*, will make a colossal fortune. A great deal depends on the state of health before starting, therefore the best thing to do is to take healthy exercise, keep healthy

hours, and eat healthy food some time before hand, and if you lie down for a few hours at the outset of your voyage, the system will become accustomed to the motion, for if you are standing or sitting, some unconscious resistance is made.

It is an excellent plan to take a cup of coffee, or some oatmeal gruel before you get up, and then dress rapidly and fly to the deck, *for remain on deck you must*, if you want to have any enjoyment out of your trip. If you cannot endure the sight of the water, place your chair so that you cannot see it, wrap up warmly, and remain very quiet.

Let the deck steward bring you some chicken broth, or light soup, and crackers, for your lunch, and don't despair after the first mouthful. You *must* eat, if you don't you will never get the upper hand with your sea-master. If it takes you half an hour to eat your lunch, what matter—time is no object on a steamer, and you will feel three times as well two hours later, than you did before your heroic endeavor. As soon as you can, take a short promenade, and may be at the end you will have glimmering ideas of dinner.

Possibly, at the last, you may be heartily sorry to leave the good ship for land, for there are many amusements on board, and when all the people are sociable, nothing is more enjoyable than an ocean trip. Ladies and gentlemen play the game of shuffleboards, which is very amusing. This can only be played, however, in fair weather, when the deck is quite dry, for when the ship rolls, it is impossible to calculate where your board is going to, and when the deck is wet, the boards wont slip. Quoits is another pastime, much resorted to by gentlemen, but ladies do not play this game to any extent, as they are very unsuccessful in aiming straight. Entertainments of various kinds are arranged to pass away the evenings, and a great deal of fun and amusement is often obtained. You soon become accustomed to tell the time by the bells, but it takes a little longer to be ready to respond to the gong that sounds the summons for the meals.

Children, when crossing, should be dressed warmly, in dark clothes, with little ulsters, completely covering them up. They are very rarely inflicted with "*maldemer*," and find plenty to amuse them in the many

novelties that surround them. Hoods are the most comfortable head-gear that they can wear, and if you are not well enough to look after them yourself all the time, one of your party will be glad to do it for you, or it often happens, that the other passengers will amuse, and be amused by the little one's odd question and quaint remarks.

An infant at sea is a trial! Above all things keep it warm, and give it some fresh air every day on deck. As the berths are too narrow to hold both you and baby in comfort, it is an excellent plan to buy a deep clothes-basket and make a bed in it, and then fasten it securely to some furniture in your stateroom, as then there will be no fear of its falling out. If the condensed milk does

not agree with it, give it farinaceous food or broth.

Very pleasant acquaintances are often made on board ocean steamers, and more insight is gained into a person's character in seven days at sea, than can be possibly obtained in a year's ordinary acquaintance at home. People are thrown into very close intercourse, and almost every phase of character is detected. Annoyances arise, and a petulant temper is quickly detected; selfishness is appallingly common, but when a sweet, gentle character is met, it shines with additional luster in the midst of vexations. During the first two days, society still wears her mask; but after that it slips away, and reveals the lovely or unlovely character, as the case may be.

Conveniences for Travelers.

IN these days of going to and fro, modern ingenuity seems to have exhausted itself in the devising of all manner of convenient appliances by means of which traveling can be rendered comfortable. This season, in view of the numbers who will cross the ocean in order to witness the Paris Exposition, especial attention is given to facilities which shall render the voyage as free as possible from inconvenience.

It is premised that every European traveler will be provided with one or more trunks. The "Continental State-room Trunk" is very desirable, for the reason that it is made to fit with precision the depth below the berths of all ocean steamers, and thus, in ordering, it is necessary only to state the line which the voyager intends to take, and a trunk of correct size may be obtained. The trunk is placed under the berth in the state-room, and thus one may have the advantage of access to its contents without giving up a corresponding amount of space. Prices range from \$6 to \$18.

For travel on land, while in foreign countries, the "Continental" trunk is to be recommended, since it is very strong, but at the

same time very light. Covered with heavy cotton duck, it is painted lead color, and bound securely with sole leather. Prices vary from \$20 to \$30.

While on the topic of trunks, it may be added that for American traveling, the "Monitor" trunk is the leading style, being shown in five sizes, from twenty-eight to thirty-eight inches in length, and running in price from \$20 to \$35. This, also, is covered with heavy cotton duck, painted in lead color. The "Saratoga" is another style of trunk adapted to American traveling, and is made in yellow leather, firmly bound. Prices are from \$15 to \$25. "Seaside" trunks resemble the "Monitor" on the outside, but the inside arrangements are different. Ladies who travel with elaborate outfits, involving the transportation of a number of costumes, find it convenient to have one or more trunks without compartments, and furnished with a succession of large trays in which dresses may be laid, without the possibility of undue pressure from above.

Travelers by steamer should be supplied with bags for holding soiled clothes. These are of stout cloth, with leather bottom, and handles of leather at the top.

Linen shoe-bags are hung on the wall, and so, while taking up no appreciable room, prevent vexatious repetitions of a game at "hide and seek" in search of the lost slipper. Steamer chairs should not be omitted from the list of appliances by which the comfort of the traveler may be enhanced, and this for the reason that no conveniences of the sort, are supplied by the steamship companies, and it is therefore obligatory on each passenger to provide for himself or herself, so far as a seat on deck is concerned. As the steamer chair may readily be folded, it is less cumbersome than might be supposed. Comparatively too, one is inexpensive; prices running from \$3 to \$8.

It needs but slight reflection to know that on the ocean it is very much colder than on land, and in order to furnish the additional protection required, large woolen wraps are provided. In lieu of one of these, a thick shawl may be substituted. Among minor articles, money belts are usually considered essential, and ladies generally prefer to carry their valuable jewelry in a small bag or satchel of Russian leather or sheepskin, which is firmly attached to a belt of the same. This is considered safer than to bestow precious articles in a trunk.

Satchels are in such variety that we might say, without exaggeration, that their name is "Legion." The most elegant, as well as the most expensive, are entirely without metal finishing of any kind, but in quality the leather is of the finest, and leather is preferred to silk for lining. Metal does not appear even on the clasps. The prevailing colors are black, red, and russet.

Subordinate to these expensive satchels, are others in similar colors, finished with metal in many different ways. One of these, of a good size, and in nice quality of leather and finishing, may be purchased for \$5. "Fitted" satchels are marvels of ingenious contrivance, and here we find every imaginable adjunct for the comfort of the traveler, whether by land or sea. Those used for land travel are provided with all necessary appliances for luncheons, in addition to toilet articles; but for steamer, the latter only are brought into requisition. Long glass bottles provided with stoppers are ranged on either side, being kept in position by means of a succession of exactly fitting loops, and within are placed tooth-brush, nail-

brush, mirror, scissors, tooth-powder, soap, indeed everything which can be thought of: while satchels for gentlemen's use, contain fixtures for holding razors, etc. With dressing-cases, we are all familiar, and those furnished with every requisite for a careful toilet, as well also as with means for writing, are brought out in all sizes, and more or less elaborately provided.

Sometimes the satchel and dressing case are combined in one; the dressing case below and the satchel above, each opening separately and without reference to the other, but these, of course, are expensive. The improvement in such combination is that the carrying of different articles is avoided, and this, so long as the human species are provided with only two hands, is a manifest advantage.

If "legions" of satchels are shown, the same may be said of small articles designed to minister to the well-being of the traveler. Little cases—which folded over and fastened with a clasp, resemble a pocket-book for holding money so closely, that they cannot be distinguished therefrom—on being opened are found provided with scissors, needles, penknife, comb, etc. Then again, these conveniences are compactly inclosed in a circular case. Brushes are made with false backs, which open with a spring, disclosing a mirror set in, and fastened in position above, are comb, scissors, knife, etc. Some of these rather magical brushes are very small; others, the usual size.

Again, we find inkstand and candlestick combined in one, or capable of being separated, as the case may be. Taken apart, the two foundations are each similar to the lower part of a candlestick; one holds an inkstand, screwed down, of course, so securely that no fluid can escape; the other is a candlestick, but being put together they close one within the other, forming a small circular case, easily portable in the pocket or elsewhere.

Cups of many kinds are enclosed in Russian leather cases; flasks are covered or uncovered, as may be desired, and bottles for holding spirits or medicine are cunningly devised with a small cup in the end of the stopper, the whole being enclosed within a case of Russian leather, which opens upon occasion. Medicine cups are of glass, with the number of teaspoonfuls marked upon them, so that the necessity for the use of a

separate teaspoon, with the danger of spilling, is obviated. These may be recommended as very convenient for an invalid.

For tourists, we find lunch-baskets brought out in such shape and style as to resemble a leather or canvas case of the kind used for the carrying of a shawl or any other article of apparel. These are attached to a strap which is passed over the shoulder, and the fair one, while to the gaze of the passer-by she may seem careful only for the protection of such delicate shoulder from the approach of too keen a blast, can in reality congratulate herself upon the possession of much substantial comfort for the "inner man," in the way of ham, cold chicken, or anything else which may suggest itself. The better kind of these "baskets" are lined with tin, and in consequence may be readily cleansed. While on the subject of tourists' expeditions, it may be well to refer again to the satchel question. Small-sized ones, fastened by a leather strap passing likewise over the shoulder, are much used by ladies on mountain expeditions.

Toilet pouches, with rubber or morocco linings, are very useful, being provided

with a bag for holding a sponge, and a variety of pockets, or casings, in which different articles may be stowed away. All is rolled up in a small compass, and prices begin as low as \$1.50.

Cases of Turkish boxwood are moderate in size, and flat. A mirror is set in the upper side, while in the lower may be found scissors, penknife, button-hook, comb, etc., the variety of articles of course being greater in proportion to the size of the case. Those for gentlemen are provided with a razor. An appearance of completeness is given by the articles inside being finished with boxwood, in keeping with the outside of the case. Prices range from \$8 upward.

Extension cases consist each of two hollow, oblong frames of canvas made so as to fit one into the other in telescope style. Shawl straps with handles are attached, and they may be drawn out or taken in according to option, the straps holding them in position.

On the ocean, it is an advantage to be provided with field-glasses, and some of these are brought out of sufficient power to take in a range of forty miles.

Bathing and Bathing Dresses.

SO many people enjoy the luxurious and health-giving pastime of sea bathing, that a few hints as to when they should indulge in it, and how they should clothe themselves, will not be amiss.

Apropos of the general subject of baths and bathing, we may say a few words as to Russian, Turkish, and other baths, which may be had at establishments fitted up especially for these purposes in all our cities of any size or note.

The "Russian" bath is taken in a room filled with warm, or hot, vapor. Generally there is a large pool of cold water in the center of the room, marble slabs are ranged around the sides, and at one end of each slab there is either another smaller slab to serve as a pillow, or an inflated rubber pillow is substituted. A sponge, saturated in cold

water, is given to each bather to place against the nostrils, and the bather may lie down, sit, or walk about as suits individual taste, and drink all the cold water required to quench thirst and promote perspiration. When perspiration is sufficiently profuse, an attendant rubs with the hands and scrubs with a brush until the whole body is in a glow; a cold shower, or needle spray, followed by a plunge into the pool, cools one off nicely; a thorough rubbing follows, and the bather is rolled up in blankets and sheets to cool down to the normal temperature, after which the whole body is kneaded and rubbed by the attendant until one feels like a new being. To dress quickly, take a very light collation, and follow this with a good nap, if possible, is the best way to supplement this luxury.

The "Turkish" bath is taken in a dry

heat, with a sheet wrapped around the body, the feet in tepid water, if desired, and a wet towel bound around the forehead—neither the foot-bath nor towel being indispensable, but used, or not, according to individual feeling. As soon as profuse perspiration takes place, an attendant conducts the bather to the bath-room, where a marble slab, a hose with needle-shower nozzle, and all other necessary appliances are at hand. The bather sits while the attendant kneads every part of the body and limbs with the hands, a scrubbing with brush and soap follows, and this is succeeded by a good shower all over the body, which is dried quickly, wrapped in sheets and blankets, and the bather is left to repose for half an hour before dressing.

There are numerous other kinds of baths given at these establishments, such as the "Roman," where the whole body is anointed with almond or the best olive oil; the "Electrical," where electricity is applied; Medicated, Sulphur, Bran, and others.

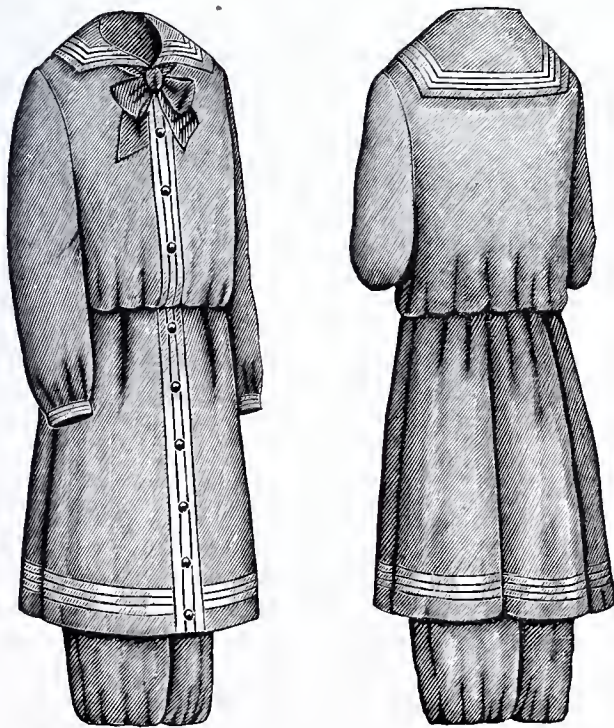
While the ordinary bath is a *necessity*, these various forms are the luxurious supplements which are not at the command of everybody; yet, if taken at the proper time, and under certain physical conditions, the

result or effect is soothing in the extreme, and often highly beneficial. But it must be borne in mind that none of these medicated baths should be taken without the advice of a physician who is thoroughly acquainted with one's physical condition, for what is one person's cure may be the death of another.

While speaking of these luxuries, we cannot refrain from wishing that they were within the means of *all*; but the high prices charged render them often unavailable to those who would most profit by them, such, especially, as are engaged in brain-work—artists, authors, school-teachers, book-keepers and so on, all of whom, with the advice and consent of their physician, might in them find a balm for many of the ills inseparable from close, sedentary occupation.

One luxury free to all, at small cost, is the salt-water bath. With the vast extent of seacoast bordering on our land, there are numberless places where good bathing may be had from June to October, and four months of the year may be passed away from the dust and turmoil of city life and strife by those who have time to spare.

People who live in New York City have



BATHING, OR GYMNASIUM SUIT.

many facilities that others do not enjoy—the easy access to many of the beaches rendering it feasible for almost any person of moderate means to enjoy a bath at the sea-side twice or thrice a week. By carrying a luncheon the expense is materially reduced, and the comfort is greatly enhanced if one is the owner of a well-fitting bathing costume. We know, from experience, how exceedingly hard it is for the majority of ladies to be fitted from the store of suits kept on hand at most of the sea-side resorts; for what may seem a good enough garment when dry, will give the greatest discomfort when the weight of water it absorbs drags it down about the arms, the waist, and the knees.

A bathing suit, to be comfortable, should be fitted to the neck, shoulders, bust and armholes, just as carefully as the most elegant dress. It need not fit so snugly, but it *must* follow the curves of the form; and, while allowing free motion to the arms, it must not drag about them and excoriate them with every movement.

For bathing at the sea-side our pattern 2212 is decidedly the most convenient and comfortable, and the least unbecoming style of bathing dress that has as yet been devised. It is most appropriately made in twilled flannel, or moreen, as these materials do not cling to the figure when wet; the trimming should be rows of alpaca braid, either forming the entire garniture, or in combination with bands of all-wool delaine of a contrasting color. The one illustrated is of dark blue twilled flannel, trimmed with rows of alpaca braid. A bow of black lutestring ribbon, which will not be injured by water, is tied at the neck. The skirt is attached to the lower edge of the waistband, with a shallow plait in each side of the apron near the seams, and the rest in side plaits turned toward the back. The opening in the skirt is down the middle of the apron, and closed securely with buttons. Buttons are to be placed on the inside of the belt of the waist to support the drawers. The bottoms of the drawers are to be finished with an inch-wide hem, having an elastic band run through it to confine them to the required size. This is also an excellent design for a gymnasium suit.

For swimming, a modification of our chemise drawers—pattern 2106—will be found most advantageous. The fullness can be

left out at the bust if desired, and the back of the drawers cut higher so as to reach the waist line, and allow the basque-like part to fall beneath. The button-holes should be placed about an inch apart in the band of the drawers, and a broad facing put under or over the basque at the waist line to hold the buttons. The opening at the side should also be buttoned up closely, and the drawers *not* allowed to reach below the knees. The armholes should be cut out so as to clear the line of the shoulder joint, that is, to be well above it, and a small puff added as a finish. A swimming suit should be as light as possible for those who are just learning to swim, and made of opera flannel, serge, or plain twilled flannel. The seams may be left open on the right side and herring-bone stitched with scarlet zephyr yarn, or any other contrasting color. Turn the hems of the drawers on the right side and finish in the same way. This suit will answer admirably for ladies or misses; while for children, patterns 641 or 2115, with the sleeves left out, will either of them make a suitable costume for a boy or girl.

All-wool goods is better than any other for bathing suits, as it keeps the body warm, but Turkish toweling is largely used for this purpose, and trimmed with a bright color looks exceedingly pretty. Circulars or cloaks made of Turkish toweling are used by ladies who frequent any of the fashionable resorts. Made in "burnous style," or with wide sleeves like the "Hortense"—2431—or "Traveling Pelisse"—2450—they are most desirable wraps for use between the dressing-room and the surf. Of course, no one can afford to use a garment of this kind unless they have a maid, or some friend in attendance to relieve them of it as they enter the water, and to have it in readiness as soon as the bath is over, as its use is to shield a dripping figure from currents of air, as well as from the gaze of spectators.

Many ladies use both shoes and stockings for surf bathing, but if they are good swimmers shoes are considered a superfluity, and are left with the attendant who receives the cloak at the entrance of the baths. The stockings may either match the suit or trimmings, or contrast with either one or the other; but they should be gartered securely, and the bathing dress should reach just over the knees.

The entire suit should be made full enough not to appear scanty, or show the figure too plainly when wet; and great care must be taken to have it as light in texture as possible, and not overweighted with buttons and superfluous trimmings, as these, added to the weight of the water absorbed by the material, will retard the movements of any person, whether a good swimmer or not.

In bathing by the sea-side, where the breakers or rollers are large and strong, always turn the shoulder to catch the weight of the incoming wave, and *never* receive the full force of it on the chest, head, or back. If it is not desirable to wet the entire head, wet at least the *forehead*, as soon as you enter the water, and repeat the process from time to time while bathing. Exercise *constantly* while in the water, either by swimming, floating, or jumping up and down; and if you are not afraid of wetting the hair, dive under the waves as they strike the shoulder, or float on the back, anything to keep from experiencing a chill, either while in the water, or after coming out of it. The best rule to follow is to leave the bath as soon as the least chill is perceptible, and use great friction when drying. A nap taken directly after the salt-water bath will enhance its usefulness tenfold.

There are no arbitrary rules as to the time of day when either a surf or still-water bath should be taken. With some it agrees best before breakfast, with others before lunch, and others, still, derive most benefit from a splash in the "salt sea" at four o'clock in the afternoon. In Europe, it is considered best to bathe when the tide is just on the

ebb, as it is supposed to carry all diseases away with it.

When diving, always be sure to get the body at such an angle as to cleave the water with the tips of the fingers, the hands being clasped above the head with the arms at full length, the tips of the fingers thus meeting and forming a wedge. Spring well off the standing point with the feet, so as to give an impetus to the body, and as soon as the head rises to the surface, strike out boldly and keep up a *regular, even* stroke with both hands and feet, breathing regularly through the nostrils, and keep your mouth shut. Never swim so far as to exhaust yourself, and, even if a good swimmer, never get too far from the "life lines" in the surf, as there is usually a strong "under-tow" that may carry you out to sea, and to death, despite your best exertions.

One bath a day is sufficient for an ordinary constitution, while there are many people who cannot stand more than two or three in a week. Individual feeling must be the gauge in all cases as to the number that can be indulged in without detriment to health.

About New York City there are many floating baths, kept by competent parties, who usually charge \$5 the season for a single ticket. This confers the privilege of one bath a day, and the use of a dressing-room only, an extra charge being made for the use of a suit. Expert swimmers are usually employed about these establishments, and these give instruction in their art for \$5 a course, or 50 cts. the single lesson; and as this is an accomplishment which all should excel in, there is no excuse, but lack of means, why every one should not possess it.





NEWMAN-KENNY

HOUSE DRESSES.
VIOLET DRESS—CARINA WRAPPER.

House Dresses.

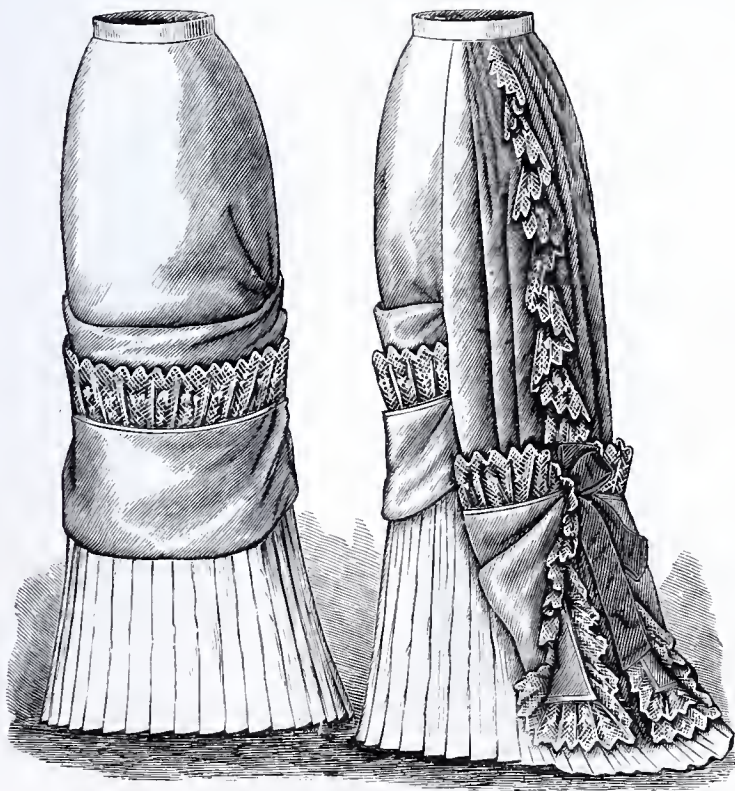
ONE of the great merits of the costume is the fact that it provides at once a dress for in-door wear, which can also be worn for morning, walking, and unceremonious calls, without change, or anything more than the simple addition necessary for warmth.

The pretty costume of cambric, print, or gingham, which clears the ground, and, covered with a large apron, does not interfere with the execution of household duties, is all-sufficient for receiving a neighbor, or doing a trifle of shopping, while it is, for the mere purpose of house-wear, much neater, and more finished a toilette, than a loose wrapper can possibly be.

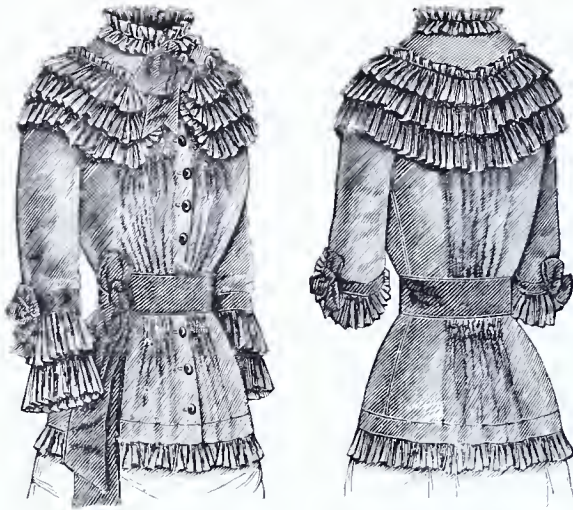
An ordinary wrapper may be excused in sickness, or in the freedom and privacy of

one's "own" room, but it is an untidy dress in which to appear even at breakfast, if other persons are present, and should not be worn at all later in the day.

A "Princess" wrapper, to be presentable, must be somewhat elaborate, something like the "Carina," for example, and should be made of a good material, well, and handsomely trimmed. Black silk, white or scarlet cashmere, or, for the summer season, muslin and piqué, enriched with lace or embroidery, and brightened with ribbons, render the wrapper a suitable house-dress, at least in the morning, for ladies who have no household duties to perform. But for those who must be seen, and who are active at all hours of the day, there are snits arranged with skirts, and blouse-waists, dresses composed



LAVEUSE OVERSKIRT



ARIEL BLOUSE-WAIST.

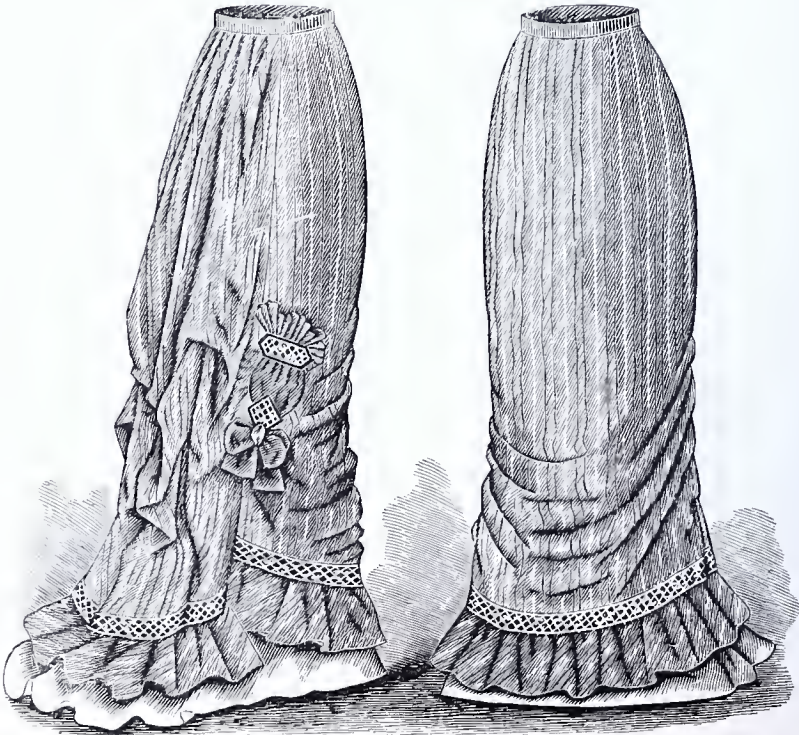
of two skirts with a French plaited waist, and various other styles, including the pretty yoked polonaise, which are but little trouble to make, and are so much more serviceable, that, as a mere question of utility, the argument is all in their favor.

For cotton goods, and washing-fabrics generally, the yoked waist, shirred or plaited, may be considered the novelty of the season, and may be associated with the plain,

trimmed, or double skirts, as circumstances or fancy dictate.

For fabrics which do not wash, the Princess dress, or Princess polonaise, would generally be preferred, although the effect is often very much the same, as many of the Princess styles simulate the separate bodice and skirt, or represent a basque with a waistcoat, or some other of the designs in vogue.

Among the prettiest styles for young



LILEA OVERSKIRT.



ALBERTA BLOUSE-WAIST.

ladies, are the blouse-waists belted in, with two skirts, and which have the appearance of a belted polonaise, with square yoke. This is suitable for all the finely-finished cotton fabrics, which now so much resemble summer silks, and the pretty mixed woolens.

This is particularly the case with the dark

cambrics, the minute figures of which are printed in India colors; and nothing can be conceived prettier, or more appropriate for the summer wear of young girls. Of course, all these styles should be cut short, excepting elaborate house-wrappers, and dresses intended for ceremony.

Toilets of Eastern Ladies.

THE domain of the beautiful is peculiarly that of woman, but it is only in modern times that the true artistic instinct in fashion has been fully developed. Everywhere, Asiatic art as applied to dress has a certain staid formality, allowing at the same time of an artistic capacity for ornament.

The ladies of the Orient, particularly the Persians, make a great waste with rings and suspended ornaments. The Persian woman binds around her head a string from which drops of gold, colored precious stones, and beads are hanging. The neck and breast are adorned with strings of pearls, beads, and glass. To finger and ear rings are added arm and foot rings. She is fond of perfumes, most of all musk, sandal, and spikes.

The Indian ladies dye their hands and feet, and perfume with saffron, musk, and sandal,

their faces, necks, and arms. Their hair, worn in tresses, is twisted with colored ribbons and pearls. Those of rank wear before their faces a veil hemmed with gold, and fastened on the head. On their necks are seen various gold jeweled chains or pearl strings, on which various small trifles are suspended, some of these hanging down to the gold hem of the jacket. Below this they wind muslin, which reaches to their feet, one end, always embroidered with variegated colors, being thrown over their shoulders. Enameled or gold rings of large breadth, on which smaller ones are placed, and adorned with pearls and precious stones, are worn on their fingers—even their thumbs—as well as on the ankles and neck. We find in Indian ladies delicately shaped limbs, with slender waists, the face usually oval, and the features delicately outlined.

The Egyptian ladies wear large hoops as earrings, the serpent's head set with stones being a favorite, and hanging on these, bells and drops of glass and natural or artificial stones; the neck ornament is generally a variegated cord of beads, coins, and genuine stones, or these imitated in glass; feather collars and variegated glass beads form breast ornaments, to which are attached balls, drops, symbolic attributes of the divinity, and sacred vessels. The stiffness of the Egyptian dress, with its narrowly closing garments of fine linen stuffs, is very noticeable. Severe but symmetric folding is an absolute condition.

In Japan, the dress of ladies consists chiefly of morning gowns of extreme fineness, of which several are put one upon the other. All are fastened round the body by a girdle, often a foot broad, and going twice round the body, being fastened in a graceful knot that has various tassels and smaller knots. In Japan, knot-tassels and fringe-work are highly developed, and appear as rich ornaments.

Rouge forms one of the presents received by the Chinese bride. The thin fine line of the eyebrows is secured through the lower part being shorn; and reminds a European of a new moon. The hair is combed back from the forehead, and bound up at the back or twisted into pointed, stiff tresses. A particular ornament of the head is a bird of enameled gold and copper, so placed that the body hangs over the forehead and the wings over the temples. Ladies of the highest rank often wear many-colored butterflies in their hair.

The ear-rings of the Chinese ladies are not so large as those worn in India; they are closed with precious stones. Arm-rings are much liked. Rings of a milk-white agate are considered as very valuable; often they are famous heirlooms. A glass circle round arm-rings is very much in fashion. Ladies

of the highest condition are distinguished by the delicate structure of their limbs, and slender forms. Their faces show always a beautiful oval, with small ears and thin lips. Their eyes remind one of the typical form of the statues of Venus.

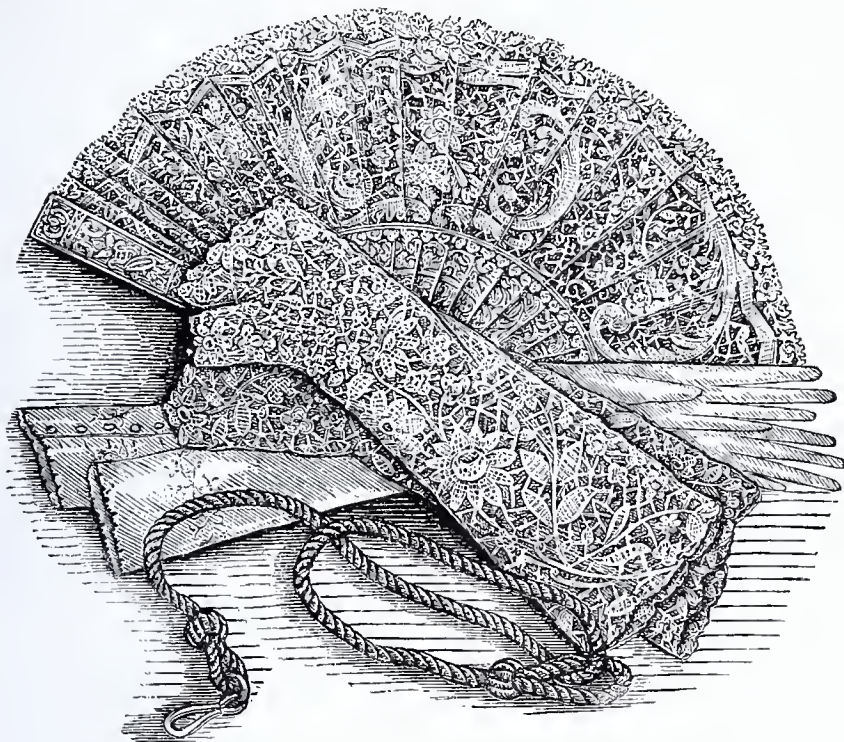
The custom of tattooing seems to have ceased with the ancient Egyptians, but the painting of the skin is still a weighty point in the toilet of Egyptian ladies. Bedonin ladies have bluish tattoo-marks on the forehead, arms, and lips. They improve on the Egyptians in their garments, which allow of a graceful development of the folds. Tattooing is still to be found among the Arabian ladies, and those of the Lebanon. The Arabian women wear neck-strings of black horn, amber, or pearls, which are obtained from the Red Sea, and beads of agate, wax, and sandal-wood from India.

Mohammedan ladies of the Orient wear the hair long, the head being covered with a small cap, round which a shawl or turban is wound, a second shawl serving as a girdle. In the street, they always appear veiled. In Mosul, the veil that hides the front of the body consists of horsehair, and before the eyes is a lattice of about three square inches.

The Syrian ladies paint themselves in a chequered manner—the eyebrows of their round eyes a coal black, the lower eyelid near the eyelash with a dash of color that extends to the temples, the cheeks brilliantly red.

Setting aside the vagaries of adornment, we see in the East set types of dress, the aim of which is to bring each part into harmonious relation with the whole. Within the bounds of certain styles, the people of India and Japan have attained all that can be reached, embodying principles of art with an unexpressiveness that shows a torpor of spirit, the result of social restraints and fixed conventional ideas.—*Eng. Ev.*





POINT DE VENISE FAN AND MITTS.

Notes about Fashionable Laces.

"More subtle web Arachne cannot spin."—SPENSER.

THE revival of antique styles in collars and cuffs, and trimming laces, has brought to light some of the finest specimens of needle "point," and pillow, or cushion laces that *connaisseurs* have ever seen in this city.

At the same time, old names are used to designate modern laces of all kinds, and many extravagant praises are ignorantly wasted over loom-made laces that hold about the same relation to the old, hand-wrought fabrics, that a coarse towel sustains toward a fine linen pocket-handkerchief. But *all* of the appellations by which different laces may be known, or spoken of, are not of antique origin; on the contrary, many of them are exceedingly modern, and not a few are strictly local, and used only for the passing

season by some dealer who thus pays a compliment to a leading operatic or dramatic star while the popularity of his merchandise is enhanced many fold. The "Danicheff," *point Royal*, Austrian, "Claire," and a host of other names are purely local, and are applied by different dealers to the most diverse varieties of goods.

The laces now in the market and recognized by dealers generally, are known by the following names: *Point d'Alençon*, *Genoa point* and *point de Venise*, *point Ragusa*, *point Duchesse*, "round" point, also called *point gaze*, Brussels lace or *point d'Angleterre*, Irish point, Honiton, Russian point or *point Russe*, Mechlin or *Malines*, Spanish blonde or point, Valenciennes, *Mirecourt* lace or *point de Paris*—also known as *point des*

Vosges and Worth's lace—Cluny and Maltese, *dentelle du Barry* or Dubarry point, Brabant, Torchon, Smyrna, Irish hand-crocheted, Princess, *point de Flandres*, Italian, Beggar's lace and Cashmere. All of these are either white or creamy tinted, and are made either of linen, cotton, silk, or wool and hair.

Among the black laces, *Chantilly* is the finest that is made, and it is usually designated as "thread" or "real" lace. *Guipure* is next in rank for general use, but is not so rare as real Spanish point or blonde, nor so fine in quality. "French" trimming laces, which are usually imitations of thread, then follow, and Spanish blonde—machine-made—divides favor with Llama or India laces; while *yak* lace, beaded or mixed with a pattern of *guipure* on a Brussels net, is shown in a variety of beautiful patterns. All of these are distinctively trimming laces for outside garments or dresses, and range in price from 75 cts. per yard up to \$50 for deep flouncings.

It is almost impossible to convey a thorough idea of the difference in the various laces named above, and unless one has a little foreknowledge of the subject, the detailed description will hardly suffice to enlighten one without seeing and handling these dainty fabrics, which have been the sign of royalty in times gone by, and served not only to encircle the throats of kings while living, but to adorn their burial robes as well.

Point d'Alençon, as well as Genoa point, and *point de Venise*, are among the rarest laces now exhibited for sale, and command the highest price for choice patterns on account of this scarcity.

Point d'Alençon is made of the finest spun thread, worked with a needle over horse-hair for the raised figures, and shows a great deal of this raised work in button-hole stitch; while the pattern is displayed upon an octagon, and sometimes a diamond-shaped mesh. Collars, cuffs, barbes, ties, *fichus*, and wide edgings of this costly lace are shown by all first-class dealers, and it is sold as high as \$10 per yard for a two-inch lace of very neat, but simple pattern, while a tie or barbe of elaborate pattern costs about \$50 according to width and length. A deep collar and cuffs to match cost from \$75 to \$150 the set, and a moderate-sized *fichu* the same price.

Point Genoa, and Venitian point or *point de Venise*, are rarely made in any shape but that of a deep collar or *fichu*, and very lately a few sets of collars and cuffs have been seen in the market. The pattern is of most exquisite workmanship, and represents arabesque designs filled into the fine mesh with thread of such fine quality that it has cost as much as \$150 per pound. In the "History of Lace," the designs for the Genoa and Venitian laces differ generally from those made during the seventeenth century, but the few specimens of these rare fabrics that are now to be had are nearly all of the same style, both in design and workmanship—the Genoa being a little the heavier of the two, while the flowers of the Venitian are sometimes raised like the petals of a rose. The price for a *fichu*, of either of these antique manufactures, is about \$65, while a deep collar and cuffs to match cost as much as \$75 or \$100.

The old *point Ragusa* laces very much resemble these Italian laces, and a base imitation of *point de Raguse* is at present largely sold by that name. The dealers, however, do not recommend it as anything but machine-made.

Point Duchesse is of the same fine, delicate fabric as the laces named above, but, unlike either of them, it has no mesh, the patterns being made entirely distinct, and then united by "brides," as the little pearled or looped threads are called, that give such unity and such a feathery appearance to the majority of *Duchesse* laces. This lace is manufactured into barbes, ties, *fichus*, collars, cuffs, and edgings of two or three inches in width, which are very scarce. The pattern is sometimes raised at the edges, thus defining the outlines of roses and leaves in distinct relief, somewhat like the effect produced in Venitian point. By the yard, this lace may be had for from \$25 to \$75, and the collars and cuffs from \$10 per set up to \$25 and over, while the ties and barbes average the same price.

"Round" point is somewhat like *point d'Alençon*, except that it is not worked over horse-hair, and has a lighter, more open, or delicate-looking texture. It is of all degrees of fineness, and equally as high-priced as *point d'Alençon*, although there are some of the coarser qualities and more common designs sold at very much lower prices.

"Brussels" point is the lace now known to us as "English thread" or *point d'Angleterre*, but is not now produced, or, at least, not imported, of such fine quality as that made at Brussels during the fifteenth and sixteenth centuries. The designation "English thread," or *point d'Angleterre*, was brought about by an Act of the English Parliament, which forbid the importation of this lace into the kingdom; but some shrewd evaders of the laws bought up and smuggled a large quantity of the forbidden goods, and gave it the name of "English point."

When first manufactured, this lace was made both with the needle and bobbin; and, *à propos* of the latter method, there is a fanciful legend, which we give for what it is worth, although the moral is well worthy of observation in our own day.

"A poor young girl, in Brussels, named Gertrude, was dying for love of a man whose wealth precluded all hopes of marriage. One night, as she sat weeping, a lady entered her cottage, and, without saying a word, placed in her lap a cushion, with its bobbins filled with thread. The lady then, in perfect silence, showed her how to work the bobbins, and how to make all kinds of delicate patterns and complicated stitches. As daylight approached, the maiden had learned the art, and the mysterious visitor disappeared. The maiden's lace soon made her rich on account of its valuable patterns, and she was able to marry the object of her love.

"Many years afterward, while living in luxury, with her numerous family about her, she was startled by the mysterious lady entering her house—this time comfortable and elegant. Looking stern, she said, 'Here you enjoy peace and comfort, while without are famine and trouble. I helped you; you have not helped your neighbors. The angels weep for you and turn away their faces.' So the next day Gertrude went forth with her cushion and her bobbin in her hand, and, going from cottage to cottage, she offered to teach the art she had so mysteriously learned. So the learners all became rich, and their country also."

"Brussels" lace has a soft, net-worked mesh, and the pattern is usually outlined or defined by a heavier thread. The majority of that which we see is made on the pillow, and costs from 35 cts. per yard, for a half-

inch edging, up to \$6 or \$8 for lace two or three inches wide. It is used mostly for head-dresses for elderly ladies, and the narrowest widths as edgings for very fine cambric ruffles.

"Irish" point is made of fine muslin or organdie, cut into patterns over stamped paper or parchment, and a coarse thread, carried around the cut edges of the pattern, is secured to the muslin with a very fine thread. This heavy thread is allowed to form pearls at intervals along the edges, and a very light and graceful effect is produced thereby. This fabric is manufactured into collars, cuffs, barbes, *fichus*, and edges from two inches to four or five in depth; and costs from \$1.75 to \$10 or \$15 per yard, according to the amount of work in the design. Collars and cuffs vary from \$10 to \$15, and higher, per set. This is considered one of the choicest laces now in the market, and may be worn by maids as well as matrons, either as a finish for the neck and sleeves or for trimming the entire toilet.

Honiton is considered, *par excellence*, the lace of England's royal family, as Queen Victoria used this delicate web at her own marriage, and it has since figured at the nuptials of others of the royal family. It very much resembles the "Princess" lace of to-day, but is of a finer fabric and far, far superior to the "Princess" tape lace. Each pattern of Honiton is made separately on the pillow, and afterward joined by the needle, or else united by pearling, which is made by the yard for this purpose. Very few sets—collar and cuffs—of this lace are imported, but notwithstanding its rarity and beauty, a set can be bought as low as \$18, and trimmings of both inserting and edging may also be had to a limited extent.

"Russian" point, also called *point Russe*, is perhaps one of the most familiar laces now to be had. It is machine-made, but nevertheless, the fabric is so evenly finished and the meshes are so perfectly made, that it finds universal favor, both for ladies' and children's use. It is made in collars, cuffs, *fichus*, bibs, and wide edgings, and may be recognized by the similarity it bears in general outline to the plainest patterns of *guipure*, while a cotton cord or thread, much coarser than the flax thread of which the body of the lace is made, is carried through the center of the entire pattern. Old dealers in

lace say it is a reproduction, on a cheap scale, of antique Cluny. Collar and cuffs to match cost from \$5 the set up to \$20; and the trimming lace from 75 cts. to \$5 per yard.

Mechlin is also known as *Malines*, and is one of the softest laces in use. Although somewhat like the mesh of the English thread, the pattern is composed of finer thread than the mesh, and does not seem to be crossed with a twist, but partakes more of the character of fine, sheer cambric. Two and a half inches wide, it costs from \$4 per yard, up to \$50 per yard for flouncing of a good depth. It is considered essentially a warm-weather fabric, and is a suitable garniture for a solid-colored silk, either as a ruching for neck and sleeves, or laid on plain, wherever there is a trimming required. The real, pillow-made fabric is, however, only imported in limited quantity, and is of too high a price ever to become common.

Real Spanish blonde, or "point," is all-silk, and may be had in limited quantity in both black and white; the trimming laces cost from \$2.50 up to \$6 or \$8 per yard, and represent a well-filled pattern, of leaf or flower designs, in close proximity to a cob-web mesh. *Chantilly* lace is sometimes combined with the black Spanish point, and produces a very striking effect. Coiffures and mantillas of real, hand-made Spanish lace are very rare, and exceedingly costly; but the machine-made ones are all-silk, and closely resemble those made by hand. The cost is from \$12 to \$40 each, for the coiffures, and mantillas reach as high as \$100.

Valenciennes is one of the most delicate pillow-laces that we have, and is so well known that any extended description of it would appear superfluous. It is made in all the northern departments of France, and although no longer made in the city from which it derived its name, there are still some of the most exquisite specimens of the original *Valenciennes* patterns to be obtained. One of these specimens, for sale in our own city, the width of which is between eight and ten inches, is valued at \$75 per yard.

There is a continued improvement in the less expensive qualities of these Valenciennes laces, and the patterns display leaves and flowers of most perfect design. A few fichus and separate medallions are imported; but, as a rule, this lace, in the coarse quality, is mostly used for trimming the finer

grades of underclothing for infants, as well as for ladies and children; but the finer qualities are considered beautiful enough to grace the most costly dress. No lace so well becomes the attire of a young miss or maiden, and yet it is of sufficient elegance to adorn the robes of the most stately dame. In combination with the finest linen cambric it constitutes the majority of the lace handkerchiefs that are in use. In the finest qualities it costs from \$5 to \$50 per yard; while those qualities most suitable for underclothing can be had for 25 cts. per yard for very narrow edgings, and from that up to \$3 or \$4. "Round" point and *point Duchesse* are sometimes introduced in "pieces," in handkerchiefs, collars, or fichus, that are composed principally of *Valenciennes*, and a fichu of this description is valued at \$75.

Cluny and Maltese laces are somewhat similar in design, but the Cluny is of much the heavier texture, while the Maltese is soft to the touch, and numerous pearls throughout the design give it a light, fleecy appearance. Both of these laces are used as trimmings for *lingerie*, as also for underclothing, and children's outside garments; while a few of the finer specimens are used as a garniture for ladies' evening dresses. The price is about the same as for the *Mirecourt* lace, and collars and cuffs of Maltese and cluny are favorites.

Dentelle Dubarry is a fine, machine-made lace, of cotton thread, with a mesh of hexagonal shape, having the flowers woven into it in a diagonal pattern which forms a saw-tooth scallop at the lower edge. It takes its name from Madame du Barry, a notorious beauty of the reign of Louis XV. of France. At a distance it might be mistaken for "round" point, the small figures reproducing many of those flower-shaped designs seen in the latter. It is intended as a *lingerie* garniture, and costs from 75 cents a yard upward. "Brabant" lace is a loom-made cotton-thread lace, resembling the old Mechlin patterns, and costs about the same as *dentelle Dubarry*, being used for the same purposes.

"Torchon" lace and Smyrna lace are not the same. The threads of torchon are twisted harder than those of Smyrna, and the torchon is only half-bleached, while Smyrna is usually bleached white. Torchon lace describes many of the patterns we saw in the

first yak laces, and is made of all linen, or linen and cotton thread mixed in the spinning. The price ranges from 35 cts. per yard upward. This lace is used indiscriminately to trim either under or outer clothing for both ladies and children. "Smyrna" lace is made of a soft-twisted linen thread, and represents the old-fashioned lozenge patterns. It may be had for 50 cts. the dozen yards for the narrow edgings, up to \$1.50 for the wider; it is used for the same purposes as torchon, and no laces are better adapted to the steady wear and tear of the laundry than these two.

A species of "torchon" lace, now called respectively, *Mirecourt* lace, *point de Paris*, *point des Vosges* or Worth's lace, is quite as fine as some of the coarser qualities of Valenciennes, but the patterns are not as yet much of an improvement over the "torchon" and Smyrna styles. These goods are having an unusual degree of favor, not only for trimmings on underclothing, but they are used on dresses of the most costly material. All articles of *lingerie* are profusely trimmed with it, and collars and cuffs composed entirely of this lace are prized very highly by modern connoisseurs. The sets cost \$10 each and upward, and the trimming laces vary in price from 50 cts. to \$3 or \$4 per yard; that at the latter price having a raised geometrical design on the central pattern. The fabric is linen. "Clovis" is a coarser quality than either of the above, and is extensively used on underclothing, and *sometimes* on dresses.

Torchon, mixed with silk thread in bronze, pink, green, blue and crimson, is called "Oriental" lace, and may be had in collars, cuffs, ties, and trimming edges; the latter costing from \$1.75 per yard upward, and ties from \$5 apiece up, while the set of collar and cuffs costs from \$7.50 upward. Plain white torchon sets cost \$3.50.

Irish hand-crocheted lace is pretty, strong, cheap, and much used for ladies' underwear and children's outside garments. It costs from \$1 per yard up. Collars made of it cost from \$5 up; cuffs added bring the set to \$8 or \$10, and elaborate patterns cost much more. In some stores this is called "Clovis" lace, while in others "torchon" is known as Clovis.

"Princess" lace is made of tape and pearling, and so far is produced only in tidies,

cushion covers, children's collars and bibs, and ladies' collars and cuffs. Patterns, with tape and pearling, are for sale by all fancy-goods dealers, and ladies make up the articles themselves.

Point de Flandres is only a new name for old Llama lace, and is shown in mitts, both in black and white, with long wrists. These cost from \$3 to \$6 per pair. Barbes, ties and fichus are also shown in this lace. The fabric is, as its name implies, hair or wool.

"Italian" lace is of French manufacture, loom-made, of cotton thread, and reproduces the exact patterns of the lower grades of Valenciennes. It is a trimming lace, used almost exclusively for laundried garments of all kinds, and costs from 6 cts. up to \$1.75 per yard. When laundried it is sometimes difficult to distinguish the difference between this and Valenciennes.

Cashmere loom laces are now shown in several grades, and take as many names as an ancient sponsor gave to the royal infants—*point des Indes*, *point de Raguse* and *point antique* being a few appellations used to designate this fabric. "Beggar's" lace is not a new title, but is derived from the old tape or braid laces of the sixteenth and seventeenth centuries. There is really no such lace now in the market, but the nearest thing to it is the looped-edge braids that are crocheted together in the form of children's bibs, and the round ruffle or collar suitable for either children or ladies.

We might fill the entire pages of "What to Wear" with further notes on lace, and then should only have made a beginning; still our condensed description will materially assist those whose leisure will not permit research into the archives of apparel either antique or modern. A word of caution may not be amiss as to the selection of laces, and that is to patronize only such dealers as are known to be responsible, and do not expect every one to be familiar with the innumerable names attached to one and the same lace.

Unfortunately for the lovers of rare old laces there is now scarcely one of the unique designs that is not copied in loom-made laces of every degree of fineness, and every grade of coarseness. Notably among these imitations may be classed "Russian" lace, which is a hand-darned fabric of black silk thread in large meshed netting. It is a showy lace,

in the imitations of creamy white, and is known by a variety of names, among which *point Ragusa* is most prominent.

All dealers deplore the degeneracy of taste that induces their wealthiest patrons to purchase these imitations; but the fact remains that many of the best customers for "real" laces are women of cultivated tastes who earn their money by the use of their

brains, and who consequently want its full value in imperishable goods—for "real" laces are very enduring. Of course there are many of the leaders of fashion who possess small fortunes in these filmy fabrics, but the great majority care more for show and change, than for the intrinsic value of the finest web that ever emanated from "point" or "pillow."

Lingerie à la Mode.

FASHIONABLE lingerie all partakes of the antique in style, and everything in the way of collars and cuffs is modeled on the patterns of neck and sleeve garniture in vogue some two hundred years ago.

There is a tendency to give the names of potentates and notabilities of the long ago to every shape of revived antiquity, but as no two dealers give the same style of collar the same name, buyers must rely on their personal knowledge of these styles gleaned from old paintings, and books descriptive of dress in the days of Anne of Austria, Louis XIII. and Charles I., while the "Marion Delorme" and "Pierrot" are simply distinctive styles.

While these old styles, revived as new, do not absolutely follow the exact pattern of the collars and cuffs they are intended to represent, they follow the idea sufficiently to warrant the names applied to them.

During the reign of Charles I. of England, standing ruffs gave place to what was denominated the "falling" collar, that is, the collar no longer stood in fluted ridges about the ears of the wearer, but fell on the shoulders in a circular cape, three or four inches deep, and fitted in a circle about the throat. The lower edge of this collar was not always a perfect circle, its form being varied by points, both back and front, and sometimes another point was allowed to fall over each shoulder.

Some of the courtiers of the James I. period are, however, represented as wearing stiff linen collars that fall about the shoulders, and this is probably the origin of the modern collar called by that name. Those nearest

resembling this style set closely to the throat, and fall to a depth of three or four inches all around the shoulders. A straight or bias band fits closely around the neck, and a small collar is placed above this, and is allowed either to stand straight up at the back and sides, slightly turned away at the throat, or else the whole of the small collar is turned down over the larger one, and a button-hole in each end of the band is secured by a tiny pearl stud. These are made in plain linen, simply machine-stitched, and cost about 75 cts. each; hand-embroidered, the price reaches as high as \$3 for the collar alone, the cuffs usually costing about the same price as the collar, and frequently more, especially if they are sold separately.

Another style of linen collar is called the "Byron," and turns down all around. This is sometimes made a little deeper in front than it is in the back, and the fronts are sloped away a little so as to separate the points at the bottom. Still another style of collar is perfectly circular, and is generally known as the round collar; the average depth of this being about two and a half inches. Sold separately, these cost from 30 cts. each, up to 85 cts., for the plain linen; and those made with a number of tucks at the corners, or finished with "torchon" or Smyrna lace, cost from \$1 up; cuffs to match, 25 cts. upward, a pair. Strips of linen joined with reverses of open work or hem-stitching, or else sewed by machine and alternating with lace inserting, are also used for these round, turned-down collars, and vary in price from \$1.25 per set of collar and outside cuffs, up to \$5.50.

The "Anne of Austria" style is a deep col-

lar of linen or lace, that may be fastened close to the throat with a brooch or bow of ribbon, or allowed to slope downward to a V-shaped opening, as represented in the pictures of Anne of Austria in the Louvre. The cuffs to match are about four or five inches deep, and are either the same depth all the way round, or narrowed to an inch or two at the opening, the wider part being worn on the outside of the arm. These collars and cuffs are made of fine white linen, embroidered by hand in scallops of either solid or open work, and lace from an inch to two inches wide is sometimes added, being sewed on underneath the scallops. These vary in price from \$2.50 the set up to \$6. Made of plain linen, with inch-wide percale bands of solid blue, or red percale, put on in fancy colored stitch by the "Bonaz" machine, these sets are very desirable for morning or home toilets, and cost from \$2.25 the set upward.

The "Louis XIII." collar is but another name for the collar known to many as the Anne of Austria. Those worn by gentlemen of that period were a little deeper, perhaps, than the present style worn by ladies, and were closer to the throat than ladies' collars. An engraving of a falling collar, worn about the year 1630, represents this linen and lace adornment as entirely covering the shoulders of the wearer.

Many of the paintings of the Flemish school, for the period of the latter part of the sixteenth, and up to about the middle of the seventeenth century, are replete with models of these large, falling collars, not only the fashionable Dutch ladies being represented in them, but the portraits of old burgomasters are handed down to us with their necks encased in this stiff linen vice of the day. Deep, sharp-pointed scallops finished the edges of collars and cuffs in the days when Anton Van Dyck portrayed the features of the dames and gentlemen of his period, and are seen in his celebrated paintings; and from this arose the name "Vandykes," which has for years been applied to these points made either in lace, lingerie, or embroidery, or when applied to the bottoms of dresses or skirts by cutting the fabric and finishing the points.

The "Richelieu" is a name given to a plain, linen collar of the same style as that known in some of the stores as the James I.

Edwin Booth, in his impersonation of this historical character, wears just such a collar; and Cornelis De Vos depicts a Dutch gentleman arrayed in one of the same style, in an old Flemish painting exhibited at the Metropolitan Museum in this city. Our readers will thus see how easily a name is given to any distinctive class of goods or garments, which many of the merchants ignore entirely while others adopt them.

As all followers of Fashion are not "leaders" of the same, many ladies do not adopt radical changes readily; and Fashion, lenient in her sway, provides for these the flared standing collar, with points turned away at the throat, and a standing "rolling" collar as well, so that the throat shall not be exposed. In plain linen these cost from 15 cts. each, up to 40 cts.; and embroidered or tucked, and finished with lace, these range from 75 cts. each, up to \$1.50. The same styles are reproduced in white linen, with half-inch bands of black linen bordering the edges; others have bias bands of black-striped percale, and are used exclusively for mourning toilets; while for widows, collars and cuffs of plain lawn, with an inch or half-inch hem finishing the edge, are shown—all three of these styles ranging in price from 18 cts. the single collar up to 30 cts., and sets 75 cts. up to \$1.50.

Crêpe lisse sets of turn-down collar, or standing ruche with outside cuffs, or inside sleeve ruche, cost from \$2 the set upward; and pretty sets made of footing and reverses, in black and white, may be had at the same figures.

In fancy sets of all kinds, the variety is so great, as almost to preclude description. Embroidered *guipure*, torchon lace, Italian lace, and Swiss inserting, lace of all kinds, and ribbon intermixed, antique Cluny, Russian lace, Irish point, Irish hand-crocheted lace, hand-tatted lace, Malines, Smyrna, Honiton, *point Duchesse*, and "round" point, are all represented in "Anne of Austria" collars and cuffs, and while the broad collar falls over the shoulders, the lace is made to form a full ruching in the neck, and also to fill the wrist of the cuff which is worn outside the sleeve.

Some of these collars carry out the rounded effect in front, and are cut straight across the back like a sailor collar; others are slightly pointed both front and back, and in

nearly all the very deep ones, the lower front corners are from five to seven or nine inches apart when the collar is fastened at the throat. The cuffs are all large enough to pass over the band after they are fastened, and many of them are made with an additional cuff or band to slip inside the sleeve. The better way to adjust them, is to put the cuff in the sleeve before putting on the dress, and much trouble will then be avoided. The prices of the real lace sets range from \$10 for Irish point, Honiton or *point Duchesse*, up to \$25; antique Cluny about \$15 per set; embroidered *guipure* \$3.25, upward; Italian lace and Swiss inserting \$2.75, upward; "torchon" or Smyrna lace sets, either with ribbon or inserting, average the same as the Italian sets; and all of the machine-made laces, either in collars or cuffs, average about half to one-quarter the prices paid for those named.

Crêpe lisse ruchings, as well as "Mary Stuart's" ruffs of lace, are still worn in the necks and sleeves of dresses. The *crêpe lisse* is bound with ribbon or silk where it is basted in the dress, and costs from 25 cts. per yard, up to \$1.25 for very deep and full ruching. Lace for ruchings costs from 15 cts. a yard up to any price one feels inclined to pay.

Handkerchiefs are as beautiful and varied as the fabrics that enter into their manufacture, from the sheerest linen cambric and soft twilled silk to the stamped linen of the school-girl, and present the same variety of colors in the hand-embroidery as do the collars and cuffs which they are intended to

match. Red, black, blue, both light and dark shades, pink, brown and yellow, combine to form Persian or Oriental patterns, of rich design and finish, on both round and square handkerchiefs. These cost from \$1.50 to \$4.50 each, and are designed merely to carry in the pocket or kerchief-ring as ornamental.

Handkerchiefs made of the finest, sheerest linen are hem-stitched in fanciful designs; others have an inch-wide hem, and a tracery of the most exquisite embroidery, which either follows the hem or forms a beautiful design in the corners. Some of these patterns are so delicate that one would think them reproductions of the heavier designs of *point Duchesse* lace. The cost varies from \$3 to \$25; but they are well worth all that is asked for them, on account of their beautiful workmanship.

Ladies' silk and lawn handkerchiefs, with white centers and colored borders, cost from \$1 apiece upward. Fine linen cambric handkerchiefs, embroidered in colors by machine, cost \$1.75 each.

Real Valenciennes lace medallions are combined with the finest hand-made embroidery and linen lawn in the most varied and choice designs, and cost from \$8 up to \$50. *Point Duchesse* and other fine laces surround centers of embroidered linen lawn, and cost a little fortune. Plain linen tape-borders and the hem-stitched vary in price from 15 cts. each, to \$1.50 for the finer qualities, and children's handkerchiefs may be had at all prices, of all qualities and colors, in silk or linen.

New Styles in Lingerie

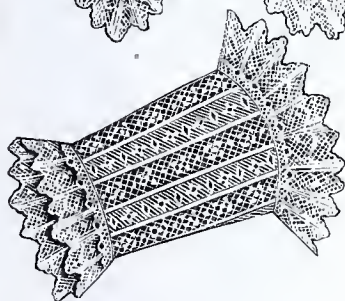
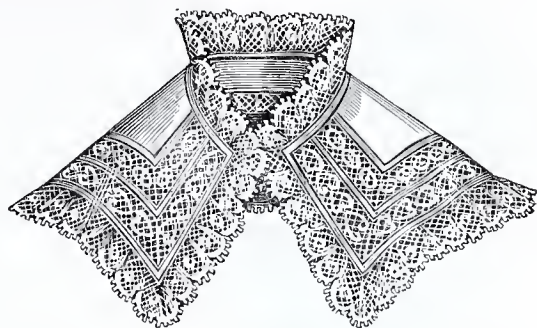
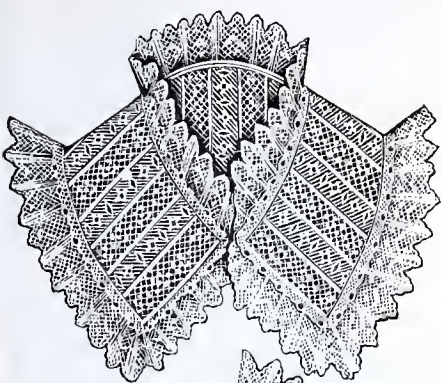
For Illustrations, see page 57.

No. 1.—Collar and cuffs made of alternate rows of Valenciennes lace and swiss insertions, finished on the edge with Valenciennes lace and swiss heading. This collar is generally known as the "Anne of Austria" style, and is especially stylish. It is to be worn close around the throat, and the cuffs over tight Princess sleeves. Price \$4.50 the set.

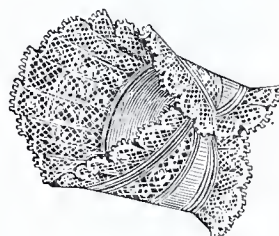
No. 2.—A dressy collar, in the Louis XIII.

style, made of *crêpe lisse* and Italian lace, the lace finished with a heading of fine swiss. The cuffs are plaited on the back, which gives a flaring effect. This style is especially becoming to sloping shoulders. Price \$4.75 the set.

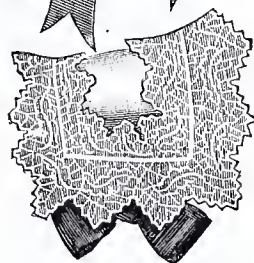
No. 3.—Collar and cuffs made of white *crêpe lisse* and Smyrna lace, and trimmed with blue ribbon. This style of collar is known as



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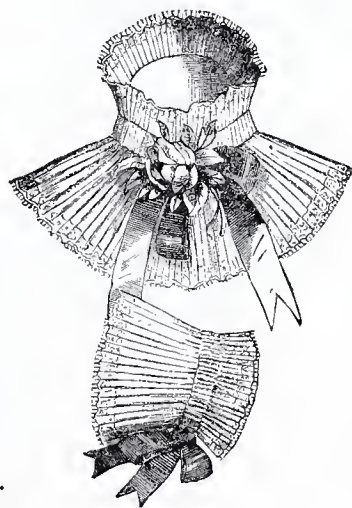
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NEW STYLES IN LINGERIE.
FOR DESCRIPTIONS, SEE PAGE 56.

the "Catharine of Arragon." It is to be used over a tight-fitting waist, and the cuffs over a close coat-sleeve. Price \$6 the set.

No. 4.—A charming *jabot* made of pale blue *crêpe de Chine*, and silk Valenciennes lace, finished at the top by a narrow *gros grain* ribbon, which is to be passed around the throat and tied at the back. With ribbon

and *crêpe de Chine* of any desired color, this can be furnished for \$2.

No. 5.—The "Pierrot" collar is especially pretty for young ladies and misses. It is made of *crêpe lisse*, edged with Italian lace, and closely plaited. Blue ribbon and flowers add the finish. It can be furnished with any desired color, for \$3.75 the set.

Fichus and Jabots.

No. 1.—A stylish collarette made of Valenciennes lace and white *crêpe lisse*. The outer part is composed of soft folds of the *crêpe lisse*, and the inner edge is finished with a *crêpe lisse* ruche, which gives a soft effect to the complexion. A full bow of ribbon, with cascade of lace, finishes it just below the bust. This can be furnished with ribbon of any color. Price \$3.50.

No. 2.—A *fiehn* collarette made with black "French" lace, black velvet and pink ribbon. It is finished at the waist with a ribbon bow, and another bow of ribbon fastens the velvet collar just above the bust. This collarette will be exceedingly effective with a light summer toilet. It can be made with ribbon of any color. Price \$3.

No. 3.—A ribbon necklace made of double-faced satin ribbon, green and scarlet. This

tasteful necklace is fastened in the front with a bouquet of flowers, passed closely around the neck, and tied in the back with loops and ends. In satin ribbon of any color, it can be furnished for \$2.50; or in *gros grain* ribbon for \$1.50.

No. 4.—*Jabot* of striped Persian ribbon in two colors, bronze-green and *tilleul*, made in loops and finished with corners of antique lace. Price \$3.

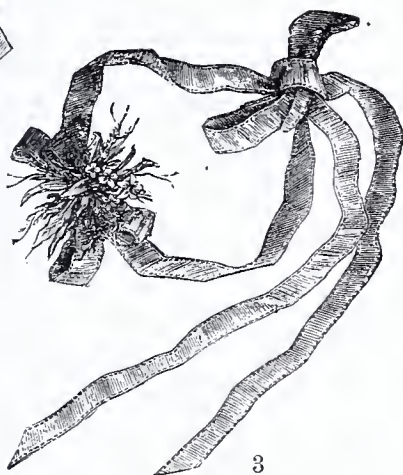
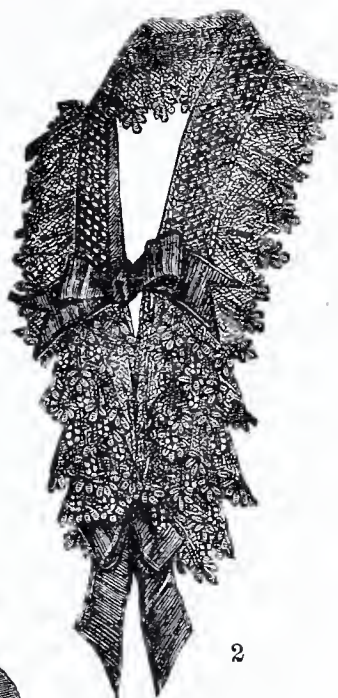
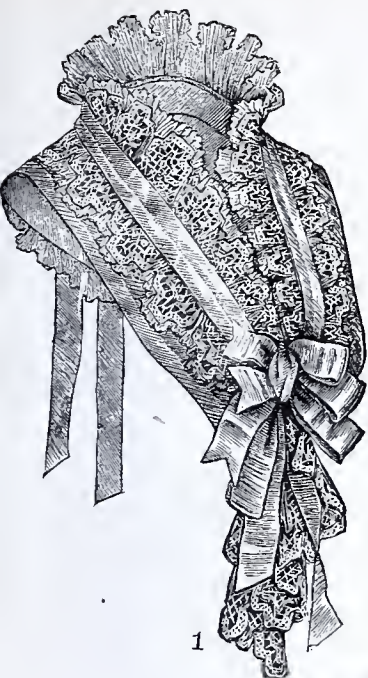
No. 5.—A dressy *jabot* composed of "Dunbarry" lace, satin ribbon and flowers. This can be furnished with any desired color of ribbon and flowers for \$3.

No. 6.—*Jabot* of Valenciennes lace and white *crêpe lisse*, finished with a full rosette bow of *gros grain* ribbon. Price \$2.50, with ribbon of any desired color.

Other Accessories of the Toilet.

ALTHOUGH turned-down collars are the newest and most fashionable styles, they will not preclude the wearing of neckties, of which every lady has a supply more or less extensive. For house, and morning costumes, organdie ties, embroidered either by hand or machine, are shown in a variety of styles, and at a range of prices placing them within the means of every lady who appreciates anything that is always neat and fresh-looking.

These ties are cut lengthwise of the material, and are either the same width all their length, or else are narrowed at the middle, so as to fit nicely under the collar; and the ends are slanted, rounded, or left square, with lace used for insertions or edgings, or the embroidery is elaborated so as to form a complete finish to the ends. The prices vary from 25 cts. for the plainer ones, to \$1.25 for the more elaborate, some of which are embroidered in Oriental designs with colored silk floss. They can all be



FICHUS AND JABOTS.

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easily laundered, however, and this is one of their chief recommendations.

In twilled silk and *crêpe de Chine*, the open-work embroidery in contrasting colors is especially elegant, and seems to brighten an otherwise sombre toilet. Coral pink on pale blue, cardinal red on navy blue, old gold on invisible green, brown, or dead black, are some of the combinations shown in these handsome articles. Some of the ends are finished with a triangular piece of lace set in the silk and secured with the embroidery; others are finished with a crimped or tasseled fringe; and others, still, are completed with a deep fall of real or imitation lace, or are finished with embroidery which describes a feathery-looking edge in satin stitch, or deep Vandyked scallops of solid button-hole stitch. The colors embraced in this line of goods includes pearl, *tilleul*, white, and all the delicate shades of blue, pink, yellow, and *mode*; and the prices vary from 75 cts. up to \$6, according to the width, length, and quality, as well as the quantity of work. These are suitably worn with morning, dinner, or promenade toilets, and in fact with any all-wool or mixed costumes, as well as with solid-colored silk toilets.

Both black and white lace ties are worn with black silks, and generally with any costume that is suitably worn to church, for ceremonious visits, or for the theater, concert, or lecture. These ties vary in width from six to ten or twelve inches, and if wider than this, are generally termed scarfs, in which the length varies from about one yard and a quarter to two yards. Almost every kind of lace is used for these convenient articles, *point Duchesse*, *point de Paris*, *point de Flandres*, colored torchon, Cluny, hand-made tatting (very rare), English thread, both white and black silk *guipure*, Spanish net and blonde, and Valenciennes, as well as Italian lace in combination with Swiss insertions. *Point Duchesse* ties cost from \$15 each, up to \$50 or \$60; *point de Flandres* from \$5 upward; torchon, with silk pattern interlaced, about the same price; Cluny from \$3 upward; white or black *guipure* from \$6 up to \$15 or \$20; English thread, \$15 and upward; Spanish lace, \$12 to \$25; and the combinations of Valenciennes or Italian lace with insertions may be had from \$1.25 upward.

Ruches of French lace, plaited very full, in three or four rows, and attached to a band

of colored ribbon with long ends to tie under the chin, are known as the "Mary Stuart *fraise*," and cost from \$2.25 upward.

Very handsome vests of real lace, in combination with two or more shades of *crêpe de Chine*, are a most effective addition to a dressy toilet. An elegant combination of this kind is composed of alternate half-inch folds of pink and blue *crêpe de Chine*, that cross the front in Hussar style, while straps of the same material inclose it at each side, and extend over the shoulders, forming a collar that is fastened in the back under loops of two shades of ribbon. The front forms a square opening on the breast, and is filled in with *point* lace which extends all around the neck, having a further addition of *crêpe lisse* ruching inside the lace. Irregular bows and fringed ends of the ribbon are placed at the right side of the opening. Price \$75.

Another style of vest is composed of *point d'Alençon* lace, and pale blue *crêpe de Chine*, running to a point at the waist and forming a rounded opening at the neck, where a necklace of lace pendants falls over the blue, which forms an admirable relief for the beautiful pattern. Price \$50.

Long, stole-like *fichus* of white *crêpe* or crinkled *mousseline de soie*, are finished with a ruche of lace at the neck, and bows of ribbon both back and front, while a third bow fastens the two pieces to the dress very near the waist-line. Cuffs, to match, may be had with these dainty articles, and cost \$3 per pair, and upward.

Jabots of *crêpe de Chine*, in combination with *crêpe lisse*, or real lace, are very much worn, and may be had for almost any price between 25 cts. and \$6. *Jabots* composed of *crêpe lisse* simply, or of lace footing with reverses, are shown for mourning toilets. They cost from 50 cts. up to \$1.50.

Old-fashioned "neck ribbands" are again in vogue, to be worn with the falling collars. These "ribbands" are narrow, and either of silk or velvet, and are worn close around the neck; if there is no upright collar or ruche attached to the falling collar, a small brooch or ornamental stud is used to secure the ends under the chin.

Belts of all kinds, including Russia leather, velvet, ribbon, galloon, and filigree silver, are again in high favor. Buckles of elegant design and elaborate workmanship are also shown, both for use with fancy belts, as well

as to be attached to belts made of the same material as the costume. Belts may be had for any price from \$1.25 for a good morocco one to \$7 for the silver filigree.

Fancy breakfast caps, made of *damassé* silk, embroidered *lisse*, striped gauze, plain swiss, lace, and soft twilled silk, are much worn by quite young matrons, also by young unmarried ladies. These are made in a variety of shapes, including the Normandy, "Lady Washington," turban, and a modification of the mob cap. Loops of fancy-colored ribbons are artistically perched on one side, flowers are massed at the back, or lace lappets fall over the shoulders.

A pretty cap is made by using a fancy-colored silk handkerchief over a foundation of "cape net," one point being placed directly

over the forehead and the rest of the kerchief puffed and plaited in a mass to form the crown; while loops of ribbon or clusters of flowers mingled with lace may be disposed to suit individual taste. The prices vary from \$3.75 to \$9, according to material.

It must be understood that these caps are only worn over an elaborately dressed *coiffure*, and in connection with a "matinee" or elegant *négligé* morning costume at breakfast, or when receiving morning callers, and occasionally at luncheon. To look well and be appropriate, the surroundings of the wearer must correspond with the richness or elegance of her toilet, and consequently these elaborate breakfast caps will be likely to remain exclusive.

Matters for Home Folks.

IF late there have been so many recipes given for cleaning lace, washing colored cambrics, hose, handkerchiefs, and other toilet articles of delicate texture and dainty color, that one is almost at a loss where to begin and where to leave off in their enumeration.

Ammonia and borax are now considered as indispensable as soap in the household, while ox-gall and sugar of lead are equally as useful in "setting" colors, as the two former are in removing dirt and grease. Gum camphor, cedar shavings, and aromatic herbs are of great value in keeping moth from woolen clothing, and as woolen clothes give place to spring and summer garments, we cannot be too careful in our efforts to prevent the moth from injuring furs and all-wool fabrics.

The first step is to dust and brush thoroughly all garments that cannot be washed, and if there are any spots of grease, sweets, or other foreign substances, they must be carefully removed. A little chloroform, applied with a woolen cloth and rubbed briskly, will generally remove paint, tar, or grease. Always use a woolen cloth to rub the spots out of woolen garments.

Coat collars, when soiled, are easily cleansed with a preparation of a teaspoonful

of ammonia to a teacupful of boiling water. Let the water cool, and then, with a soft woolen cloth dipped in the water, rub the collar the way of the nap on the goods, until a good lather is formed; rinse this off with clean, clear luke-warm water, and rub dry with a woolen cloth. Shape the collar with the hands, and hang the coat either before the fire or in the sun to dry; and if the work is properly done, it will not require pressing.

Fold all garments so they will not wrinkle, and strew camphor gum among them. Take a trunk, box, or other close receptacle that is clean and free from moth, and spread a clean sheet so that the clothes will lie in a pile in the middle of it; fold over the sides first, so they will lap, then the ends, and sew the edges closely with good, strong thread so they will not rip; strew the camphor gum over the top and around the edges of the bundle, and close the receptacle as securely as possible; and you may leave your winter garments there, secure in their freedom from moth.

Furs should not be worn too late in the spring, as moths make their appearance and deposit their eggs early. Of course any eggs that may be in fur will hatch after it is put away, and the insects will feast on the skin until there is not enough left to hold

the hair. The following recipe, for exterminating moths and their eggs from furs, has been tried and found very successful. Take one teaspoonful of strong anuonia to about half a pint of pure alcohol; apply this with a small, rather stiff brush to the places where the moths or eggs are likely to be, wetting the hair and skin thoroughly; let it dry, then beat and brush vigorously until no hair flies, and you need fear no further ravages from moths, in the same places.

When putting away furs, the best plan is to beat thoroughly with a whip or raw hide, and then hang them in the sun for a day or two; repeat this process until you are certain there is neither moth nor egg in them, then envelop the fur in old pillow-cases or other old, soft, cotton goods, wrap paper (old newspapers that are not torn are best) around this, so as not to leave the least crack or cranny for the ingress of the moth, and then paste the edges together and lay the bundles where they will not be knocked about, or the paper get broken. Furriers consider this the best method of keeping their goods.

Blankets, and all the woolen fabrics used by a family, may be kept in this way, or a good quantity of cedar shavings may be packed among them. Besides preserving the goods, the odor of cedar is preferable to that of camphor, and gives a fragrance that will linger all winter.

If you own a house, the most secure method of keeping moth away is to have a cedar closet built in some part where it will not be too warm or too light, and store all woolen goods in this. Where families are boarding, a cedar chest may take the place of the closet, and all that is necessary will be to brush and beat the clothes, and fold and lay them in it, being careful to put the heavier articles at the bottom.

The proper "doing up" of laces and muslins is an art to be acquired only by experience. In previous numbers we have given methods that were alike simple and certain; but we renew the subject again, and give some processes that are considered easy and satisfactory.

The most simple method for bleaching laces, and small pieces of *lingerie*, is to put them in a glass fruit-jar, in soapsuds, to which a grain of borax the size of a coffee bean has been added, and set the jar in the sun, turning it from time to time. Another

process is to cut white soap very fine and dissolve it until it forms a jelly. Rub some of this jelly soap on the soiled or discolored lace, put it to steep in tepid water in which a little bluing has been dissolved, and stir from time to time with the hand until they are the required whiteness; then wash by *pressing* them between the hands, but do not *rub* them. If you wish them white, blue both the rinse and starch waters; squeeze in a towel, and clap dry with the hands, pulling the lace into shape with the fingers.

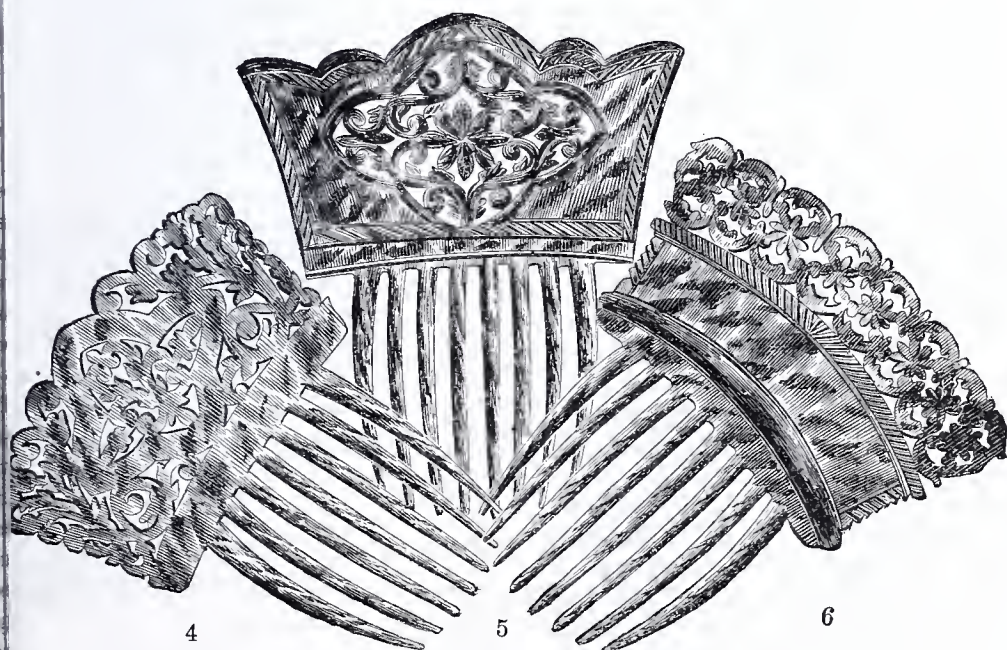
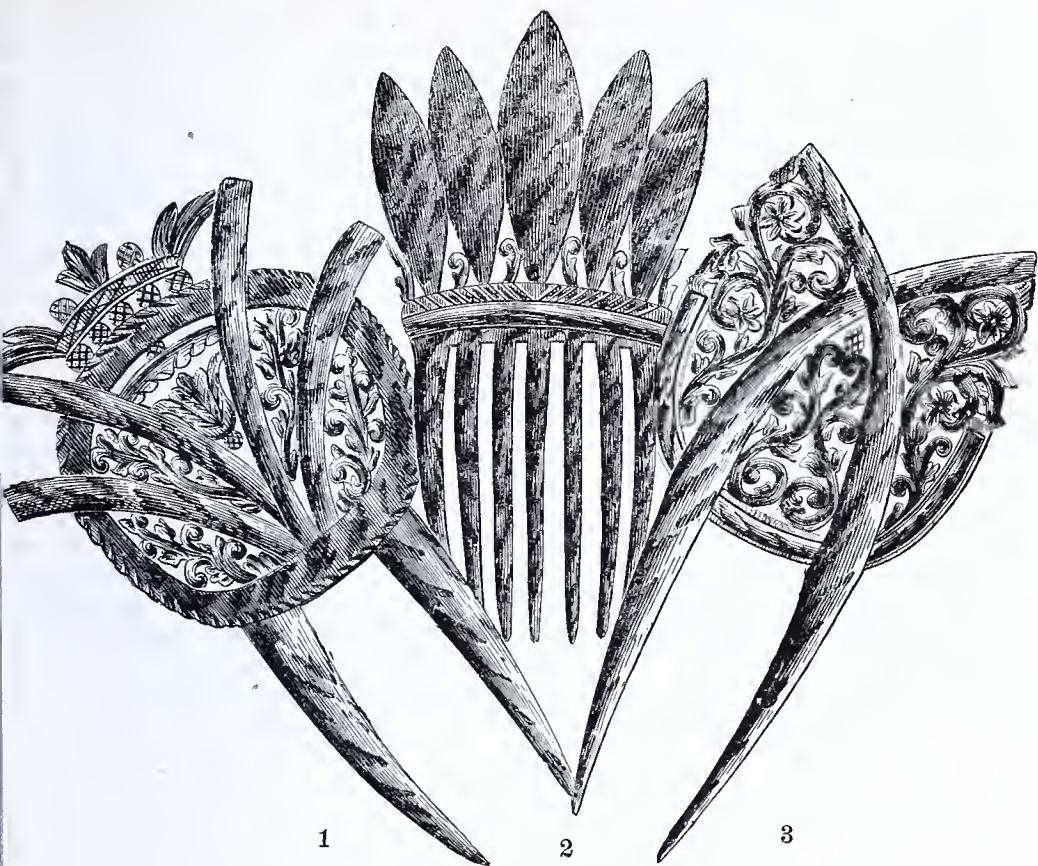
The starch is made by dissolving a heaping teaspoonful of dry starch in enough water to mix it smoothly, and thinning this gradually until there is a pint of a milky-looking substance. Then boil this, stirring it very frequently to prevent "lumping," until it is transparent; if it is too thick, add boiling water until it is the right consistency, drop a pinch of salt the size of a pea into it, stir up well, and when it is cool enough to handle, dip the laces into it and squeeze them in a towel.

"Clear starching" is always done by dipping the laces into the starch after they are dry, and then clapping them dry, or nearly so, between the hands. If they are then stretched and pinned on a skirt or boson board until they are thoroughly dry, they will not require pressing.

Muslins and fine cambrics must be allowed to dry after this process. They should then be dampened evenly, rolled up in a towel or sheet for a few hours, and ironed on the wrong side to make them look like new.

For very dark-colored fabrics some people use coffee to make the starch with, as it does not leave those ugly white spots one so often sees when the starch is made in the ordinary way. A little alcohol, say a teaspoonful to a pint of starch, adds to the stiffness, as also a bit of white wax, about the size of a huckleberry, dropped in and allowed to melt and mix thoroughly; while either, or both, increases the gloss on collars, cuffs, and shirt bosoms and makes them iron more smoothly. It must be remembered that all thin fabrics require the greatest care in placing them on the ironing table, and they should always be shaped in the right manner before being ironed. They must not be made so stiff as to rattle, but should look as nearly like new goods as possible.

A teaspoonful of ox-gall added to a quart of



NEW STYLES IN COMBS.

SEE DESCRIPTIONS AND PRICES, PAGE 64.

water will brighten the colors of all fabrics, but they must be aired well in drying, so as to dispel the peculiar odor that always lingers about the gall. If colored silk, cotton, or thread hose are shaped and laid in the folds of a dry towel for an hour or so before drying them, they will not look "streaked."

Where it is desirable to preserve the colors of garments, neither ammonia nor borax should be put into the washing water, as their tendency is to soften the water, and soft water will take out the color quicker than hard water; although ammonia will always brighten black, violet, and purple; vinegar will brighten green; salt will "set" the colors of blue fabrics, and sugar of lead will keep them from "running."

For solid black, blue or brown *percales* or linens, two or three raw potatoes, pared and grated into lukewarm water, will not only cleanse, but stiffen the goods sufficiently; while *écru* and buff are improved if washed in weak tea, made either of the old tea-

leaves, dried or green peach leaves, dried clover or grass. Raw potato water is also an excellent thing to sponge silks off with but care must be taken to sponge both sides thoroughly, and then either spread each piece on a bed or large table, or roll it on an old broom-handle, so that it will not crease, and there will be no necessity to iron it.

In steaming velvet, hold the wrong side toward the steam and brush gently over the nap with a whisk broom until the nap is raised; lay it to dry and it will look like new if the nap is not worn off. Either a kettle of boiling water, or a hot iron with a wet cloth doubled over the smooth surface, will answer for this process.

We might go on to an almost unlimited length with hints for family use, but a "word to the wise is sufficient," and those who read what we have suggested, will easily follow the line of thought to many other little things that assist in the management of the thousand and one cares of the household.

New Styles in Combs.

See Illustrations, page 63.

THE designs of the combs now worn are various and very graceful. They are much narrower than those worn last season, and the latest novelty consists of a tall, narrow design, known as the "Spanish" comb. This is very stylish, and has only two strong teeth, which can therefore be inserted with ease between the numerous puffs and braids that are now so fashionable. They are made of "French" shell, and finished in a very superior manner, the teeth being well cut, so that they do not catch in the hair, and the carvings so perfected and rounded, that it is difficult to distinguish some of them from the real shell.

Other styles are similar to those in vogue last season, but the patterns are unique and handsome.

No. 1.—A tall, handsome "Spanish" comb, richly colored in medium tints. Price \$1.

No. 2.—A favorite design in very dark tints. Price 75 cts.

No. 3.—An elegant comb, in "Spanish" style, in medium tints. This is especially becoming in dark hair. Price \$1.

No. 4.—This comb is very effective, and is in dark and medium tints. Price 75 cts.

No. 5.—A handsome design, in medium and light tints. Price 75 cts.

No. 6.—The upper part of this comb is in light open-work, while the lower part is plain and solid, and in medium tints. Price 75 cts.

Human Hair.

THE importance attaching in fashion to the style in which the hair is worn, is only second in importance to the relation which its color, as well as the complexion of the individual, should sustain to the hues of the dress. There are few people who know of what immense variety the human hair is susceptible. The savant Broca plunged anthropologists into the depths of despair when he presented the Paris public with a collection of the article taken from men, women, and children of all the races, civilized or savage, on the face of the earth. Among them were seen nearly all the colors of the rainbow.

A Parisian capillary artist, in making a collection of the hair of his customers, was wont to say, "These little stems thoroughly impregnated with electricity, as we find them to be, are a continuation of personality—the soul of the woman revealing itself externally. Lovers are not deceived in this matter—they know the value of a tress." See what it is to have absolute faith in one's art!

It has been affirmed, with what truth we know not, that the microscope in the hands of a matrimonial agent has often succeeded in drawing an excellent number in the lottery of life.

The hair confessedly has far more to do with the attractiveness of woman than man. With what pride, for instance, the buxom

Spanish girls allow the sunshine to play with the black luxuriant tresses that float over their shoulders. "Nature has but to sculpture the hair of a virgin," says Saadi, the Persian poet, "in order to surpass human art as far as virtue is above hypocrisy."

That the styles of wearing the hair should vary, is a necessity arising from successive changes in style of costume. When, in the days of Louis XIV., stiff, formal bodices of a V shape pinched in the body, the gowns streaming out behind, and opening in front to show the little apron deeply fringed with lace, and the rich petticoat, it was felt essential for ladies, if they would secure a commanding presence—in short, possess a dignified carriage—to arrange their hair in pyramidal form, wearing a *commode* of lace sometimes three stories high, studded with bows of ribbon, and the lace suffered to fall on the shoulders, the graceful freedom of ribbon and lace setting off by contrast the harshness of the outlines of the dress.

The gracefulness of modern costume renders it easy to reconcile the becoming arrangement of the hair, and by becomingness we mean setting it off to full advantage. If a style prevails, an almost infinite latitude is allowed in its modification. The essential element is the absence of apparent constraint in its disposition, so as to present at every point free and flowing lines.—*Eng. Ex.*

Fashionable Hair-dressing.

"The hair of one must be brought down from the head and taught to lie close to the eyebrows, lest the upids, I suppose, should have too much play-ground on the forehead; but behind, the locks float over the back in bundles of vanity."

Amores, T. ii., p. 440. ed. Wetsten.

STYLES in *coiffures* are characterized by fancifulness, and also by unusual variety. Hardly any two persons dress the hair just alike, and yet much of the same general type prevails. It is almost needless to add that *coiffures* are pretty, and, more than that,

there is noticeable great adaptation to individual peculiarities.

Braids are in demand, and may be worn in soft loops or coils, or, again, upon occasion, may be plaited and combined with finger-puffs, short curls, or those of medium length. Yet braids are hardly so much sold as finger-







puffs of different sizes, varying from those which are quite small, to such as are of considerable size.

Braids coming low down on the neck are in favor, harmonizing, as they do, with the easy, half-careless ideas of the day, and doubtless also because they form an acceptable finish to many of the bonnets which need something of the sort as an addition at the back of the head. Again, however, the hair is arranged quite high, either in a coil, combined with finger-puffs, or in a cluster of finger-puffs of various sizes. Another pretty way of dressing the hair is to allow it to fall in partial waves at the back, and if desired two or three curls of medium length may be added on one side, the whole being kept in position by a very fine silken net.

It cannot be said that curls are in favor for *coiffures* worn ordinarily, but now, as always, they are very pretty for evening. Still we see them worn by day, and sometimes with an ordinary costume, but these are exceptions, rather than the rule.

Coiffures for evening are quite elaborate but they are not heavy. Heaviness in the arrangement of the hair would indeed be quite out of keeping with present ideas in dress, which all tend toward the production of narrow, slender effects. 'Tis "sweetness long drawn out." Costumes are cut as narrow as well may be, and it would be antagonistic to everything else if the hair were dressed in any way savoring of broadness.

Thus, if exaggeration of any kind is allowable, it is in the direction of length, and for evening we sometimes observe the braid brought quite low on the neck, while at the same time a high finish of finger-puffs is added at the top, a handsome comb being placed in some capricious way among them. Yet long curls are not worn, probably for the reason that the braids often come so low but where curls are employed they are short or of medium length.

As to the arrangement of the front hair, it may be said that there never was a time when frizzes—also called invisibles—short



curls, *crève-cœur* locks, and everything akin thereto, were worn to such an extent. At least nine out of every ten ladies resort to some such artificial means of enhancing their good looks, or occasionally, it may be said with regret, of rendering themselves grotesquely ugly, for there are faces to which these additions are absolutely fatal.

Imagine, for example, a countenance where the features are large, and the complexion coarse; place, then, such countenance in a framework of frizettes—such as would render a delicate blonde bewitching—and you have a result which is terrific; the more so, if—as witness a recent example seen upon the street—a high hat, almost covered with red ribbon, be worn above. Such instances, however, are happily rare. In general, ladies understand their deficiencies more intelligently, and where the front hair is fancifully dressed, the results produced are becoming. One reason for this is, perhaps, the fact that the prevailing type of womanhood in America is somewhat too slender, for the nervous

excitability which characterizes us as a race, causes our women in general to need rather some process of “addition” than “subtraction.”

To such an extent are these fancies carried, that young ladies who wear hats with brims turned back, sometimes actually fill in the vacancy with frizzes, which in this way form a substitute for half wreaths of flowers.

In view of the unusual demand for fanciful additions, we find all manner of styles in additional hair presented, and known under the general name of “invisibles,” the greater number of which are made up on fine net, either with or without a parting in the middle. Pretty ones are without a parting, and are softly waved; this being regarded as more natural looking than the styles hitherto in vogue. Both, however, are worn. *Crève-cœur* locks, arranged in one or two rows around the face are often seen, since they are in harmony with present ideas, and “banging” the hair, which for a time had fallen into comparative disuse, has now come up again for young

ladies. In the latter case, the hair cut short immediately over the forehead—and now sometimes also at the sides, forming a sort of framework to the face—is allowed to fall straight, or again, it is closely crimped.

Middle-aged ladies, as well as young, adopt all of the above styles except the last named, nor does a plentiful mixture of silver forbid the assumption of much ornamentation.

"Kate Claxton" fronts are softly waved, and brought low at the sides, being finished with short curls at the back, in imitation of that well-known actress.

PRICES FOR ADDITIONAL HAIR.

Invisibles vary in price from \$3.50 to \$8, according as they are made on vegetable or real hair net, and are either of natural curled, or of straight hair crimped or waved. They are from two and a half inches to six in width, but three inches may be regarded as that usually preferred. On vegetable net, the prices vary from \$3.50 for a two and a half inch invisible, to \$5.50, the price increasing at the rate of \$1 per inch. Invisibles on real net commence at \$5 for the two and a half inch, increasing at the rate of \$2 per inch. The hair is long enough to fasten to the back, and is so well secured to the net that it can be brushed and dressed with perfect ease. "Hair-pin frizzes" are from 75 cts. to \$1 the pair. Invisibles of gray hair are particularly desirable for elderly ladies. They range from \$6 to \$18, the latter being for pure white hair.

Three-ounce switches, twenty-six inches long, are \$8.50; twenty-eight inch switches, weighing four ounces, from \$12 to \$14; and switches thirty inches long, weighing five and a half ounces, cost from \$19 to \$25, according to the evenness of the hair.

Switches made of long hair, permanently crimped, are very desirable, as coils or braids are thus obtained which are twice as thick as they would be if not crimped. These are worth from \$18 to \$22 per pair. Long stem switches are much patronized, as forming a large switch at low price; in first-class hair, weighing from three to four ounces, they range from \$6 to \$8 each.

Switches of Italian or second quality hair are from \$2.50 to \$3.50; or mixed with gray in the same hair, from \$3 to \$5. First-class gray hair, especially long hair, is very expensive, increasing rapidly in price as it

approaches pure white; and for this reason a substitute has been introduced in the "refined yak," which is the better liked as it becomes better known. The difference from real hair cannot be told except by an expert, and in many cases it is very desirable—as, for example, when a lady's hair is turning gray so rapidly that frequent changes become necessary; this being only one among other benefits which may be adduced. It can be mixed with other hair to any desired extent, when partially gray hair is desired, and of course at proportionally less cost than when real white hair is mixed in.

It is a curious fact that hair, in turning gray, grows darker also where it does not become silvered, and in this way additional hair, which has been worn for some time, may appear lighter in the dark portions than the lady's own hair. This can be remedied by having it dyed, while refined yak can be mixed in to suit the increasing gray. It may be added that refined yak is now worn by the best class of purchasers.

A three-ounce switch, twenty-six inches long, of refined yak hair, is \$60; this being half the price of the same style of switch in first quality white hair.

A diadem or coronet braid costs \$3.50; one of extra length, \$5; in Italian hair, \$2.50; a longer style of braid, made like the diadem with crimp, from \$9 to \$10. Finger-puffs range from 25 to 75 cents each, according to size; extra size, long curling hair, \$1.50 each. Three puffs cost from \$2 to \$3; five puffs, from \$2.50 to \$3.50, if in "natural curl" hair, which always makes the handsomest puffs. Finger-puffs of refined yak are 60 cts. a piece, medium size. A set of seven finger-puffs and five curls arranged on a frame, ready to be put on the head, but which can be taken off and dressed separately, may be purchased for from \$8 to \$12; with longer curls, from \$16 to \$20.

Long, natural curls vary in price from \$7 to \$9 and \$15 per pair; three short, natural curls for the back of the head, from \$3.25 to \$5 the set. Four-inch curls, quite a fashionable length just now, water-curl, are \$1.25 the pair. Genuine water-curl frizette weft is 75 cts. per yard; inferior quality, 50 cents.

Three stems, with short hair permanently crimped, and covering of long hair, cost from \$6 to \$10. A chignon of finger-puffs, or curled hair, made without a frame, to which

if desired, an invisible net and frizzes can be added, costs from \$6 to \$8.

All fine shades of blonde, ash color, or red hair are considerably higher in price than the common shades; and these fine shades, except reds, do not come at all in Italian hair.

Complaints are sometimes made that additional hair fades, and this to a certain extent is true; but oftener, perhaps, the seeming change is due to the natural hair becoming darker, as is usually the case. Additional

hair can, however, be always dyed of any required color at the moderate cost of from \$1.50 to \$2, according to the size of the switch.

Ladies sending their orders to us may rely upon having them filled at the lowest current prices. A sample of the hair and the full price, if it be \$5 or under, should be sent with the order; anything over \$5 may be sent C. O. D., but 10 per cent. of the amount to be expended must be sent with the order.

A History of Bridal Veils and Toilets.

FROM very early times young maidens have adhered to the custom of lustrous whiteness in dressing for the marriage ceremony. Their principal outer dress has been made of various materials—silk, muslin, and fabrics of silver. Fashion has given innumerable diversity to its length, fullness, and details; but simplicity and purity have invariably found their emblem in the chosen whiteness of the bridal dress.

It is true, that in rare instances, the custom has been departed from, when some local whim has, for the time, substituted silks of dark and brilliant hues; while instances are not infrequent wherein wedding garments were wrought from a fabric the color of which, while combining lightness and delicacy, possessed, also, more durability than those of pure white. The latter, as the standard, universally prevails, however, and the sentiment expressed by a certain Elizabethan poet, who declares black the widow's, purple the wife's, and white the maiden's color, has been uniformly ratified by common usage.

Even more than for the whiteness of her dress, which was no peculiar distinction of her peculiar kind of womanhood, the bride of old time was remarkable for three ornaments which no unmarried girl might presume to wear, unless she were a spouse on her way to the celebration of her nuptials. These were the ring on her finger, the brooch on her breast, and the garland on her head. The brooch signified maidenly innocence; and

the garland, typical of the gladness and dignity of wedlock, was the crown of victory accorded to her for subduing the temptations to evil that had beset her on her virtuous course from childhood to matrimony.

No widow on her second marriage might wear a garland. It was the coronet due to purity, and borne throughout the celebration of the bride's nuptials and attendant festivities. In the Eastern churches it was blessed by the priest who presided over the hallowing rites of the wearer's marriage. The Western churches do not appear to have accorded sacerdotal benediction to the symbolical crown; but there is abundant evidence that the clergy encouraged the brides of mediæval England to regard the mystic garland with religious reverence, and to prize the right to wear it as one of the choicest privileges of their sex.

It is a matter of uncertainty how the practice of crowning brides came to the Anglo-Saxons, who may have originated for themselves so simple and natural a custom, or have derived it from one the several ancient nations which preceded the Teutonic tribes in the observance of the usage which adorns the brides of Victorian England with coronals of syringa and orange blossoms.

In earlier times, the English forefathers crowned both the bride and groom with chaplets of flowers; but when the wreath had become a religious symbol and sacred ornament, its use was confined to female spouses. Although differing in form, it inva-



RECEPTION DRESS.

SYLPHINE POLONAISE--DEMI-TRAIN SKIRT

ably consisted of a variety of flowers. In lands abounding in myrtle and olive, it was ordinarily composed of the leaves of those plants, intermixed with white and purple blossoms—the white being held as emblematic of the innocence of girlhood, and the latter as symbolical of the Saviour's blood. In England, roses and sprigs of myrtle were for a long period its principal materials.

For several generations nothing was placed on the bride's head between her chaplet and her hair, which, in accordance with Anglo-Saxon usage, she wore in long, loose tresses, which denoted her freedom. In what are vaguely termed Anglo-Saxon times, the privilege of wearing the hair long and loose was peculiar to damsels born of free parents. Girls in servile life wore their hair cropped short, and maidens of honorable extraction lost the right of letting their tresses fall over their shoulders as soon as matrimony had qualified their freedom with something of servile condition. On laying aside the bridal crown, the newly-married Anglo-Saxon wife bound up her hair in bands or volutes, significant of her subjection to a master.

The origin of the English bride's veil is one of those disputed questions that will, perhaps, never be determined. What of late years has become the most conspicuous feature of her costume may be nothing more than a milliner's substitute for the flowing tresses, which, in former times, concealed not a few of the bride's personal attractions, and covered her face when she knelt at the

altar—an opinion favored by the fact that Elizabeth Stuart was not thought to require an artificial veil, since nature had given her an abundance of circumfluent hair.

It has been suggested that the origin may be found in the veil of the Hebrew marriage ceremony, or the yellow veil of the old Roman brides; or that it may have come from the same religious source as the veil which was largely used by Christians in the ninth century, and which, in the diocese of Bologna, was, at a later period, made to envelop both bride and bridegroom during the performance of the ecclesiastical rite of matrimony.

A further suggestion as to the origin is, that it may be an amplification of the coif which the mediæval brides wore between the garland and the hair, an example of which was worn by Margaret Tudor under her coronet at her wedding with the king of Scotland. In this last case the bride veil and the housemaid's cap have the same origin.

Though the sixteenth century was a time when brides of gentle birth were usually arrayed in the fashion followed in the next century by the Princess Elizabeth, and though it was also a period when parochial authorities showed excellent liberality in providing durable circlets for the use of the brides, the veil and the chaplet were often dispensed with at its weddings as superfluities of bridal costume. In the rural districts, girls of the humblest social degrees went to the church with coronals of wild flowers or miniature wheat-sheaves upon their heads, but never ventured to assume the coif of fair and ample folds.—*Eng. Ex.*

Wedding Presents.

AS becomes readily apparent, on but slight reflection, the question of "wedding presents" is one of wide range and much importance, since almost every article of household use and ornamentation may properly fall under the above heading, to say nothing of innumerable pretty things appertaining to dress and personal adornment. And all this, the more so, when we remember that bridal

gifts, in general, become of greatly increased value, from the fact that they are "gifts," for scarce any one is so insensible to the finer feelings, or so little imbued with at least some spark of that romance, which sheds a halo over the common things of life, as not to wish to preserve with carefulness, mementos of a wedding day.

As it is usually taken for granted that sooner or later the newly-married couple will

go to housekeeping, we find that presents of silverware are more frequently selected than anything else. Here several different styles are fashionable, so that opportunity for choice is given, but of all ideas which at present are in vogue, *repoussé* work stands pre-eminent. The literal translation is "pushed," and the word is used because the workman with his tool hammers *out* the metal from within, so that for every leaf or flower which blossoms forth on the outside, a corresponding vacancy is made inside. In *repoussé* work of rich style therefore, the surface of the silver becomes a mass of indentations from within and without, as the patterns rise and fall, but the effects produced are extremely ornate. It may be added that this kind of work is nothing really new, since we find many specimens of it in old "family" silver. It is a fashion of "auld lang syne" brought up again.

"Engraving" is another and much lighter style of ornamentation, the figures being very delicately transcribed on the surface of the silver, so as scarce to produce any real impression on the body of the metal. Curiously fashioned silverware is also devised in strange-looking and diversely colored figures, such results being brought about by a combination of copper and *niello*. Then again, oxydized silver is united with intermixture of gold on the outside of vessels falling under the head of silverware.

Combinations of gold and silver become especially apparent in spoons, nut-pickers, and fruit knives and forks. Here we often find the handles of silver while the remainder is of gold; and some rich dessert-spoons, with silver handles, have the bowls wrought in variously colored gold. Piquant and appropriate nut-pickers show the handles of silver in ornate designs of delicate and clustering vines. These elaborations are, of course, proportionally expensive. Plainer styles are better adapted to the majority of persons, while nothing which is of the metal in good quality can be esteemed otherwise than valuable.

Many pretty ideas are reproduced in plated silverware, which has the appearance of genuine silver, and affords an excellent substitute for those who cannot purchase more expensive articles.

Ornamented cologne bottles, mounted in silver-plate, are very pretty, and form a com-

paratively inexpensive present. Price, \$2.25. Full toilet sets, of either China or Bohemian glass, mounted in silver-plate, are from \$10 upward. Card baskets, and card receivers, of very pretty design, united with gold, are from \$3.50 upward. An extremely tasteful card basket, showing a leaf of crystal glass mounted in silver, may be purchased for \$4.50.

Jardinières of china or glass, combined with silver, and embodying all new ideas, are in price from \$9 upward. Vases entirely of silver, or of china or glass combined with silver, are from \$2 apiece upward.

Napkin rings elaborately decorated, commence as low as 50 cts. Butter dishes of handsome pattern, are from \$3 upward. Pickle stands, from \$2.25 upward. Spoon stands lined with gold, are from \$8 upward; a set of teaspoons costs \$1.75; tablespoons, \$3.50; small forks, \$3.25; large forks, \$3.50. A set of fruit knives may be purchased at \$2.50; a pocket fruit knife costs \$1; sugar tongs, \$1.25. A pie knife in morocco case, satin lined, is in price, \$4.50; Grecian fish knife and fork, \$6. Beside these, are cream and gravy ladles, soup ladles, pickle forks, and other articles of like nature, any of which would constitute an appropriate present.

A cake basket, handsomely ornamented with floral decorations, may be purchased for \$4.50; a caster of new and tasteful pattern, with cut-glass bottles, for \$3.75. Tea sets of four pieces, commence at \$20. Ornamental candlesticks of steel and gilt, cost \$3.75 each.

Glassware is always acceptable, and we may add that in fine glass, there is much of that delicacy of refinement which we associate with lace of rare texture. In glassware, we may observe both heavy and light styles. The former are richly cut, and would be in keeping with the ornate beauty of the elaborate *repoussé* work in silver, while the fairy, frost-like tracery observable on vessels of thin glass, are in harmony with refined articles of silverware showing light ornamentations of engraving.

The only objection to be made against the presentation of glassware, as a bridal gift, is that from its nature it is of necessity perishable. After all, however, we must have variety, and the real beauty of glass in the higher types, must always prove powerful in its favor.

Like objections can also of course be made against china as a wedding present, yet nevertheless, in these days when the collecting of *bric-à-brac* is almost a mania, we find so many pretty things in this department, that it is small wonder that one yields to the temptation of selecting one or more as a gift for the bridal day. This the more so, as china, comparatively speaking, is inexpensive. By this it is not meant that fine china is in anywise cheap, nor would we recommend the vulgarity of a coarse quality, but often we find small china ornaments, which may be selected singly, if the purse is limited, or in pairs, if one can spend more freely.

Tête-à-tête sets are very prettily gotten up, and one would not be inappropriate for the newly married couple, who may reasonably be expected during the honeymoon, at least, to share together a cup of tea. Passing by single cups and saucers, as better adapted to soothe the solitude of bachelorhood, we come to full tea sets, and from thence to dinner sets, all of which are in varying degrees as to quality and fineness of ornamentation. Rich sets are quite heavily ornamented with creeping vines and flowers, and all colors are represented, from rich crimson intermixed sometimes with gilt, or deep showy blue, to pale, shadowy hues such as have been prevalent in evening silks. Plainer sets, which, however, are very nice and tasteful, show a band of some handsome color around the edge. A pretty, ornamented *tête-à-tête* set may be purchased for from \$7 upward. A handsomely ornamented tea set costs from \$15 upward; ornamented dinner sets, of from 180 to 200 pieces, from \$75 to \$100.

Bronzes are always acceptable, and tasteful in the way of household ornamentation. There is true gentility in bronze: the colorings are of course never so pronounced—as is sometimes the case in china—as to prevent an ornament of this kind from being placed in almost any apartment; and in view of these considerations, and also of the great range afforded in the way of expense, bronze ornaments may be especially recommended. Birds of different kinds are favorite subjects for small bronzes, as well also as for larger pieces, to say nothing of animals, from small dogs, wolves, etc., up to such representations of graceful specimens of the brute creation as become quite expensive. Human figures, draped or undraped, are brought into requisi-

tion in order to adorn the household, and these also are of all sizes and corresponding prices. Of bronze clocks, there need be only a suggestion, and to the mind's eye, they rise up in almost countless numbers.

Inkstands should not be forgotten, and wrought in various devices are among the small bronze articles which may furnish a gift to the bride, who, let us hope, will resort as readily to pen and paper to express affection for an absent husband as if he were yet her lover.

The present fancy for brass ornaments of many kinds is quite remarkable. All the above-mentioned designs in bronze, with the addition of others too numerous for special mention, are represented in shining brass. Brass candlesticks are devised in all sorts of fanciful and very ornate ways; brass candelabra stand in bold relief on mantel-pieces, together with other ornaments of different character, or, more generally, as offsets to a clock of brass placed in the center.

Inkstands and many small ornamental articles are brazen; old-time looking andirons of brass are placed in front of fire-places, together with brass-handled tongs, shovel, and poker; and even picture-frames upon the wall are heavy with curiously-wrought brass designs. Portable looking-glasses have brass frames, with small candlesticks in front, and sconces with candlesticks are hung against the sides of an apartment. *Jardinières* are brazen on the outside, and even little tables are composed entirely of brass.

Clocks to be hung upon the wall in hallways, may be mentioned among the list of articles belonging to a household. These are in frames of carved wood, bronze, brass, or enamel.

An ornamental chair, or any other small article of furniture, forms an acceptable wedding present; a pretty sofa-cushion, tidy, or set of tidies, pin-cushion, toilet set, or bracket, to say nothing of a dozen or half dozen of fine linen table napkins; nor would a handsome tablecloth be inappropriate.

A new sachet is a favorite wedding gift in aristocratic circles abroad. This sachet is in the form of a large square bag, and opens almost at the top, the short flaps being fastened with three satin bows. It is made in quilted satin of soft shades, the owner's monogram being embroidered in silk on a large scale on the side of the sachet which does not open.



CARRIAGE DRESS.

FRANCESCA POLONAISE—DEMI-TRAIN SKIRT.

If the sachet is pale pink satin, the initials are turquoise blue; if tea-rose satin, the initials are pink coral; moss-green satin has blue initials; amber satin, pale pink monogram, etc. The newest scents are very strong, almost violent; the foundation is iris, with an Oriental mixture of patchoulis, frangipanni, and even musk, not nearly so pleasant and refined as many of the delicate perfumes that have been in vogue for the past few years.

Jewelry is, of course, always a suitable gift; a work-box, or work-table might also be suggested, or anything else of personal advantage to the bride. But where a single existence is exchanged for a dual one, gifts which may be of mutual benefit, are the rather

dwelt upon. The adornment of the household is a duty and a pleasure which is in an especial manner wifely, and the moral effect is pre-eminently good. To render the home attractive, is more powerful to fix the wandering affection, than homilies on domestic obligation, or Caudle lectures oftentimes repeated. "A thing of beauty, is a joy forever," and we would counsel the young wife to do all in her power to make the house beautiful, by a tasteful arrangement of that which is useful, as well as that which is ornamental. Money spent to this end, is not money thrown away; but if the moneyed resources have narrow limits, atone for such limitation by a cheerful countenance, which can beautify the homeliest surroundings.

Bridal and Evening Dresses.

IT is very hard for the unsophisticated mind to get rid of the idea that something white must be worn at a wedding. If it has had little experience of the regulation, white satin, white laces, and white flowers, and would never think of attempting any such sublime objects on its own behalf, it still considers something white in the toilette as an essential element of the performance, and would hardly feel married at all if a "white muslin" had not been achieved, or a white bonnet, and white gloves prepared to brighten, or vary the effect of a dark, or rather high-colored costume.

The intervention of the so-called "traveling dress" has, however, done much, especially for those who keep themselves *au courant* of the progress in fashion and ideas.

The full, and ceremonious bridal dress still remains white, and is composed of as rich white satin, satin-finished *faille*, or *faille*, and damasked satin mixed, as the taste may prompt, or the means allow. Its cut and style, of course, varies with the fashions introduced for every-day wear, and it may be high or low, square or round, or V-shaped, as the fancy may dictate. It is not often, however, that brides elect to wear a low-

necked dress—at least not in this country. More frequently they have it cut high to the throat, and high on the shoulders, with sleeves of lace covering the arms to the elbows, and sometimes to the wrist. This, when they have handsome arms, which are not so rare now, as formerly, when girls were afraid to eat, and dieted on pickles and lead pencils in order to keep down their flesh.

Bridesmaids have a little more latitude allowed them, and some fine weddings have recently had bridesmaids dressed in colored silk, as well as white, trimmed with a color. But the colored silk, unless of a pale, exquisite shade, as sea-shell pink, or silvery blue, is quite out of place, and must be further modified by *tulle*, and white flowers, as mixtures of colors would be barbarous, and quite inadmissible; so, on the score of economy, little is gained, while undoubtedly something is lost from the delicacy, and daintiness, not to say the distinction of the whole effect.

Of course, the beauty, and the appropriateness of a "full-dress wedding" is a simple matter of taste and means, but it requires abundance of the latter, and if the large outlay required cannot be afforded, it is much better to get rid entirely of the formula of

bridesmaids, and adapt the convenient, practical, sensible method of being married in a "traveling dress"—that is to say, in a pretty, stylish, but not necessarily expensive suit, which will be just what is needed afterward for church, and calling wear.

There are circumstances, undoubtedly, which would render it desirable to have the ceremony performed at home, in the evening perhaps, instead of at church, and suggest the desirability of a dress delicate-looking, but not too expensive. In such a case, white barége, trimmed with white satin, would be the prettiest material, and the least costly, as well as troublesome, if it could be procured; otherwise we would advise a light white silk, prettily trimmed with Brussels lace, or, in a cold climate, and early in the season, a white cashmere, trimmed with satin and satin bows.

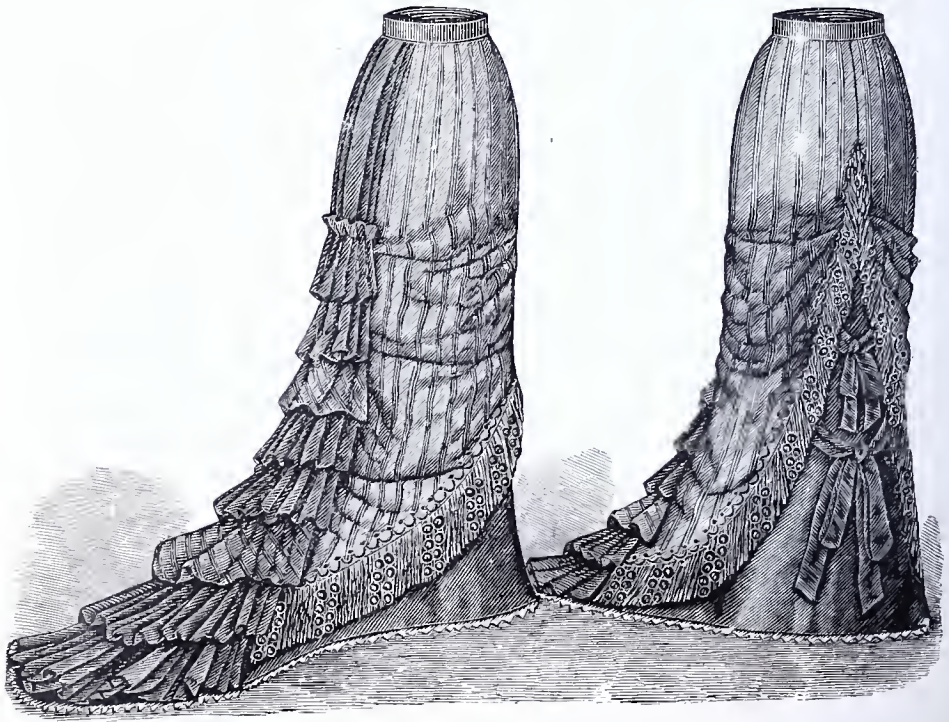
White muslin has of late years, become one of the most costly, and least useful of materials for bridal, or any other dresses. The plaitings and drapery render it difficult to launder, and subject it to disaster, which is increased by the length of the skirt, and the absence of support from underneath. It requires, moreover, the finest of underskirts, and more costly accessories in the way

of ribbon and flowers, than materials which have more body to them, and is altogether less permanently useful.

White cashmere can be cleaned and dyed black very successfully, but white muslin, unless placed in the hands of a French laundress, when the cost would almost buy a new one, is useless after it has once been soiled.

With a "traveling dress" it is not now necessary to wear even white gloves at a wedding, if it be one's own bridal. Guests may wear white bonnets, and delicately tinted gloves, but it is really better style for the bride to employ only a lighter shade of the same color as her own dress in her choice of gloves, and have her bonnet to match, with very minute white blossoms starring the wreath which ornaments the brim of her quiet bonnet, made of the same silk which trims, or partly composes her costume.

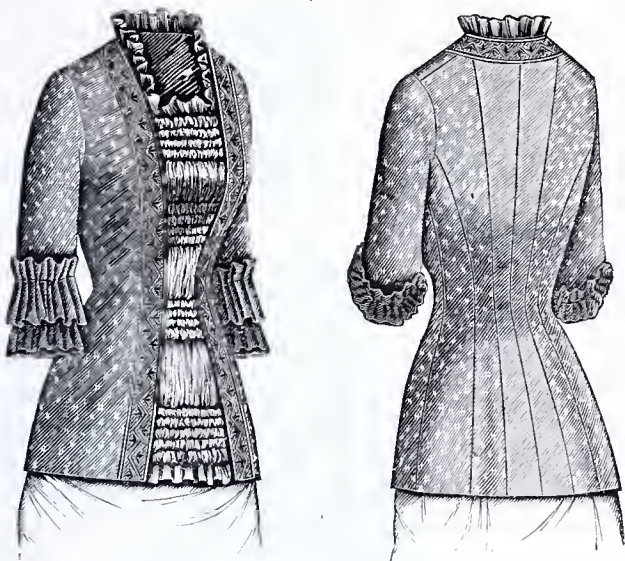
In regard to "evening dress" there is really nothing arbitrary, even in the "best" society, and a dark silk, modest, relieved perhaps with a collarette or *fichu* of lace, and brightened with a knot of ribbon, or spray of flowers at the throat, is more appropriate in the most fashionable assembly than a long, trailed combination of light, and



MERCÈDES TRAIN.

cheap materials, which only attracts attention to the wearer's want of good sense and good taste.

required, to the back of the skirt. The design, as it is, however, is very pretty for a young lady, and would make up charmingly



TOINETTA BASQUE.

A very showy or striking dress should always be elegant in form and fabric, or it is vulgar. Young ladies may, it is true, wear inexpensive materials in light colors; but they should not be made with the elaboration or the long trains permitted to more expensive fabrics. The style should be simple, girlish; free from stiffness or apparent complications. In short, suited to the materials and age of the wearer.

What were called "dancing-dresses" during the past season, usually composed of *alile*, tarlatan, and light diaphanous materials, were fashionably made walking-length, or with only very small demi-trains. These are infinitely more graceful than the very long train-dresses, which have to be lifted by a loop attached to the top of the flounce and carried upon the arm, exposing a long string of soiled skirt, which, in nine cases out of ten, flops about in a style as indecent as it is uncomfortable.

An excellent foundation design for a dancing-dress can be obtained from the "Griselda", walking-skirt. The style can be varied in many ways, according to the material employed. The apron-front may be puffed or laid in diagonal folds; the sides arranged with bows instead of *revers*; the loops at the back may be tied over a longitudinal puff instead of straight kilt-plaits, and the flouncing arranged so as to give additional depth,

if in the mixture of silk and muslin, or silk and gauze, which is now so much admired.

For a dress of ceremony, the "Mércèdes" train furnishes a distinguished model. With this should be made two bodices, one high and one low, and two pairs of sleeves; one, of the rich, plain fabric of which the underskirt is composed, and the other of the thin material, lace, or satin-striped gauze, of which, perhaps, the overskirt and flounces are made. These sleeves are usually made to the elbow, and finished with plaitings and ruffles of lace, as the "Rosine" for example. But the thick sleeve may, if preferred, be made long, and worn with close cuffs of lace, a model of which is given in the "Theresa Princess" dress.

This style in itself supplies an admirable example of a stylish dinner or reception dress, which may be used also for a quiet "At Home" and for evening in country houses. The convenience of two bodices is most appreciated by those who visit a great deal, and who have not the space, time, or means necessary for the acquisition, or the keeping up, of a very large and fashionable wardrobe.

In fact, the wisest plan, even for those persons who possess "unlimited" incomes, is to have only a few dresses at a time and wear them, the fashion changing so quickly, that the handsomest dresses require, after one or two brief seasons, to be replaced or made over.



THERESA PRINCESS DRESS

Points of Etiquette for Weddings.

WEDDING invitations are issued about ten days previous to the day appointed, but in case of friends who reside at a distance, they may be sent earlier. Immediately previous to the sending out of invitations, it is imperative, according to the laws of good society, that the bride shall, in person, leave her card at the residences of her friends.

Invitations are sent in the name of both parents, if both are living. If only one is living, they are, of course, in the name of the survivor; or if the bride is an orphan, the name of aunt, uncle, guardian, or any other relative or friend is substituted, but in any case, the relationship should be stated in the invitation.

The respective cards of the groom and bride are now no longer inclosed with the invitation, which, folded over once, is transcribed in plain script. Paper, though of fine quality, is without ornamentation, except sometimes the monogram, crest, or cipher, which may be placed in the middle of the sheet, on the upper edge; or again, we find such device on the envelope, while it is omitted on the sheet within.

In case of a church wedding, and where a reception is to be held at the house, a card of invitation to the reception is added to the invitation to the church. Tickets of admission to the church are also sometimes inclosed, either to be used by the persons themselves, or given to friends; for in a crowded city such as this, precaution becomes necessary in order to prevent the sacred edifice from being filled by idle gazers who have no connection with the families of the bride or groom.

The master of ceremonies, then, is careful to prevent a contingency like this; and in general, no one can obtain admission to the church, unless by showing a card of invitation, or perhaps by wearing full dress; it not being presumed that inconvenient numbers will resort to this method of procuring an entrance.

Friends of the families who are in mourn-

ing, are not thereby excluded, but they are expected to be content with seats rather remote from the bridal party, and should in no wise allow themselves to become conspicuous.

Previous to the opening of the church doors, it is customary to place some mark of separation between the pews which are allotted to relatives and the immediate friends, and those which may be occupied by the less favored of the company; and a pretty device which answers the purpose, is a white ribbon, fancifully arranged; or again, with handsomer effect, an arch of flowers may be raised across the aisle. During the interval of suspense between the assembling of the company and the entrance of the bridal party, entertainment is afforded by the playing of lively airs upon the organ.

The ushers, who play a very important part, are equal in number to the bridesmaids (in case there are bridesmaids), and wear each one, a *boutonnière* of flowers, corresponding to those worn by the bride, this being in place of the wedding favor of white ribbon formerly in vogue.

The preliminary duty of the ushers is to stand in waiting at the entrance of the church, and offer their escort to guests who enter; and in order properly to fulfill their duties, they must be sufficiently familiar with the relatives and friends of the families, as to know which should occupy the nearer, and which the more remote seats. Even if a lady guest is provided with an escort, the usher offers her his arm and accompanies her up the aisle, and her escort follows or is attended by another usher.

When, on the arrival of the bridal party, all is in readiness, each usher offers his arm to a bridesmaid, and in this way they walk up the aisle; on nearing the altar, they separate, the ushers ranging themselves on the right, and the bridesmaids on the left. The groom follows immediately after, escorting his future mother-in-law—or instead, a lady relative or friend of the bride—whom he seats in a pew near the altar on the left

side. The bride comes next, attended by her father, or if he be not living, some near relative or friend. The groom takes her by the hand, and leads her to the altar, and her escort remains standing on the left until the portion of the ceremony in which the bride is "given away," is concluded. He then joins the lady who has been escorted by the groom, and becomes her escort in leaving.

Another way of entering the church is, that the ushers, in pairs, if there are even numbers, or singly, if uneven, walk to the altar, being followed by the groom, and on arriving at their destination, they turn to the right; the groom turning and facing the door in anticipation of the coming of his bride. Almost immediately after the bridesmaids follow, in the same way as the ushers who have preceded them, and turning to the left, they stand facing them. They are followed by the bride, who, on nearing the altar, is met by the groom, who takes her by the hand, and conducts her forward, when they kneel together for a momentary prayer. The bride's parents, or those persons who take the place of parents, stand behind during the ceremony, a little to the left.

The groom is provided with the ring, and at the appointed time hands it to the officiating clergyman. The service over, the clergyman is the first to congratulate the bride, but the custom of kissing, whether by himself, the groom, parents, or friends of the bride, is entirely obsolete.

A pretty idea sometimes carried out, is to strew flowers in the pathway of the newly-married pair as they return from the altar, and this is done by little girls dressed in white, who emerge from pews at the sides, and with baskets in their hands, perform the pleasing task. Again, also, little maidens rise up as if by magic, and standing on the

seats of opposite pews, hold up garlands of flowers, under which the bridal party pass on their way from the altar; or occasionally, in place of festoons, they throw roses over the newly-married couple.

In case of a reception at home, the ushers are expected to stand near the door and act as escorts to persons entering, introducing them if necessary to the bridal party; and here it may be added that these introductions sometimes are obligatory, as in case of the alliance of two families whose respective friends may meet as entire strangers to each other.

The vulgarity of exhibitions of wedding presents is falling more and more into disuse, as indeed such vulgarity should. Nevertheless, it is very appropriate to present the bride with some testimony, more or less costly, of good will, but the obligation to do so does not exist beyond near relatives, or the immediate friends on either side.

It is generally expected that the groom shall make some present—which need not be costly—to each bridesmaid. The bride always presents a bouquet to each of her maids—often the accessories of the toilette, such as flowers, gloves, or handkerchiefs; or again, the entire costume may be furnished by the bride without fear of giving offense.

Weddings at home are managed in much the same way as to entering as at church. The position to be taken by the bridal pair is usually designated by the marriage bell, and sometimes the clergyman officiates at an altar of flowers arranged for the purpose.

After the ceremony all formality is, of course, at an end, and the company hasten to offer their congratulations.

A formal call upon the family of the bride, within ten days after the wedding, is regarded as obligatory on all invited guests.



Styles in Jewelry.

IN jewelry, the most noticeable novelties are imitations of old Cypriot styles, such as are found in the Cesnola collections. Female beauty in those ancient days was wont to seek enhancement by arts in great measure such as are practiced in these later times, and, as examples which are now copied for the adornment of modern belles, we find earrings, necklaces and bracelets, carved into heads of men or lions, bells, bunches of grapes, leaves, half hoops finished with delicate tassels, inverted cones, either carved or plain, vases, and other designs unlike anything with which we are at the present day familiar. Yellow gold is used, and there has been no lack of models, since the veritable old jewelry now a part of the Metropolitan Museum of Art has served as samples for careful imitation.

Earrings designed after the Cesnola patterns are in general quite small, but some few are large. Now and then an intermixture of tortoise-shell may be observed, showing that even in those remote days the adaptability of this substance to fine works of ornamentation had been recognized. One of the largest pairs of earrings shows on each, a cluster of three inverted cones, the center one being of tortoise-shell.

Another quaint pair are tiny representations of cooking pots, of just the same shape as are now used in remote parts of the country, where wood fires still blaze in primeval chimneys, as yet innocent of the innovation of the modern and convenient cooking-stove. Some of us can remember the days when rows of these pots hung over the crackling flame, suspended by swinging hooks fixed permanently for the purpose; and reasoning from analogy, we may conclude that the workmen of Cyprus drew inspiration from homely domestic pictures such as these with which we, in the nineteenth century, have been familiar. A pair of earrings in the above style may be purchased for \$12, which is a reasonable price, when we consider the novelty (?) of the design.

On the whole it cannot be said that the Cesnola designs are very graceful, but they are peculiar, afford the advantage of change, and will be prized by those who perpetually desire something new, or different. Necklaces of this style are quite rich, and some represent a succession of leaves pendant from a circular rim, variety being given by a quaintly carved head in the centre.

Many fashionable articles of jewelry are wrought in gold, painted, or enameled in imitation of Hindoo ideas, and these also, though not always very tasteful, are sought after as being stylish. Etruscan work is also very popular at present.

Earrings are, of course, more generally worn than other articles of jewelry, not only because they are almost always becoming, but because they are a more necessary finish than anything else. Bracelets, chains, or medallions may be readily dispensed with, nor is the brooch, although always a handsome addition, obligatory, especially at the present time, because we have so many pretty caprices in the way of ties, *jabots*, and the like. The question of earrings, therefore, becomes correspondingly important, and here we find such a number of devices, that enumeration becomes almost impossible.

Apart from the styles just mentioned, they are of plain, or carved gold, or of jewels set in various ways to suit different faces—long and slender, medium, short, or round.

In the selection of earrings, considerations not only as to color, but shape and size also, should be held as of much weight. A round face will only be exaggerated in its roundness by the addition of a round earring on either side; a brunette complexion will not be relieved by the soft radiance of pale blue turquoises, which should rather be left for the enhancement of the milder attractions of the blonde; and a lady who is *petite*, should never wear a set of jewelry which, by reason of its size, would prove as heavy a weight as her sister of the commanding style would venture to assume. "A word to the wise" suffices, and in closing, let

it be enjoined that adaptability should rank as the first consideration.

Next in importance comes the brooch, which is always a pretty addition, if desired.

It should, of course, match the earrings, unless one should wear a scarf-pin. Sets are brought out in which the scarf-pin matches, but this is not a necessity, and as these pins are extremely fashionable as well as convenient, they may be assumed independently; care, however, being taken that no unseemly effects result. Scarf-pins are indeed so fashionable that they are presented in extraordinary variety of pattern, and at corresponding difference of cost, ranging from a splendid array of diamonds, valued at hundreds of dollars, down to others of gold or silver, which may be obtained for the modest sum of \$5.

Necklaces are either in the "dog collar" or "collarett" style, coming close around the throat, or in others less pronounced, of medium length, and varying from the slender, almost thread-like chain, to extremely ornate and heavy designs in gold; to these being added others of pearl, all manner of precious stones variously combined, enameling, painting, conch-shell, and coral. Etruscan necklaces are very fashionable, showing alternate lengthened loops of Etruscan work and polished gold.

Medallions of all kinds are worn either attached to chains, or pendent from a velvet ribbon.

Bracelets are worn either singly or in pairs. Here the present tendency is toward such as are of slender pattern, but narrow bracelets are often embellished by medallions, or brooch-like settings in the centre. Others show attached to the delicate rim of gold, a cluster of three leaves composed of pearls, turquoises, diamonds, or other jewels, and these, it may be added, are extremely tasteful. Serpentine patterns are very fashionable, and in consequence, we find in the higher types very beautiful specimens of fine enameling, in which the brilliant colors of deadly serpents are imitated with rare and faithful skill. Some of these wind three or four times in glittering coils around the arm; the eyes are flashing diamonds, and from between the open jaws a forked tongue of gold protrudes. Etruscan bracelets are attractive in consequence of fine transparent work. Cesnola bracelets are in yellow gold, with plain,

rather heavy rims, and are parted in the centre, being finished on either end respectively by heads of lions.

In rings, also, the serpentine patterns are quite noticeable, but these are chiefly in gold. Gentlemen's rings are very heavy, the coils extending, occasionally, four or five times around the finger; those worn by ladies are much more slender. "Bangle rings," worn by young ladies on the little finger, are of gold, or enameled in blue, and pendant from them are all manner of little ornaments similar to those which are attached to bangle bracelets, but very much smaller. Some have a little bar of gold attached to the ring, and the ornaments hang from the bar. Other bangle rings are a succession of slender rims connected by an upright bar set with turquoises. Of course these rings are a passing fancy. Wedding rings are plain gold, heavy rim, and showing a satin finish. Sleeve-buttons are either linked or single back.

Opera chains passing around the neck are not so new as the shorter watch chains, which are provided with a bar intended to be run through the button-hole of the dress just below the tie. Chatelaines are fashionable, but are better adapted to dress occasions than ordinary wear.

Louis XIV. watches are very fashionable, and have either an open face, or the "half-hunting" case. A distinguishing peculiarity of these watches is that they are concave on the beveled edges, and the pendent hook is oblong instead of round. This is in imitation of the old styles which prevailed in the days of the "Grand Monarque," and it becomes apparent that after all they are not so different from such as are of more modern date. The hours are marked both in Roman numbers, and those in general use at the present day, and the latter being in colors, red or blue, have really a look of quaintness.

A word may be added as to the "half-hunting" cases, since they are popular by reason of their convenience. The face of the watch is almost as much protected as where the case covers it entirely, but sufficient aperture occurs in the centre to give a view of the minute and hour hands in their progress on the dial, while as the hours are marked also on the case, just around the aperture, it is not necessary to open the watch in order to ascertain the time. This, when

lady is in full dress, wearing light gloves which soil with a touch, is quite a consideration. These watches are especially adapted to be worn with the *châtelaine*. Beautiful watches are covered on the back with alternating pearls and diamonds; the *chatelaine* corresponds, and a medallion to match is also shown. Splendid *chatelaines*, with watch attached, are thickly encrusted with diamonds; others show rich enamel, to say nothing of fine carving.

Little girls wear earrings of gold, coral, enamel, or turquoise. Crosses or locketts attached to delicate chains, or pendent from a velvet ribbon are also very pretty and more suitable than a brooch, and gold, coral, enamel, or turquoise give variety. Coral necklaces may be chosen for little ones, and these are round beads, of some size, strung together. Cuddling little rings are of plain gold, others have a small jewel in the centre, and other styles are in blue or black enamel; the

latter being intended for little girls in mourning.

Gold, enameled, or turquoise bracelets are worn by very small children; but of all articles of jewelry, perhaps the sash-pin is more largely used than anything else, and this for the reason that it is really so convenient. Pretty ones are of gold, and may be purchased as low as \$2.50 the single one. Others have the word "Baby" enameled on them, or while the pin is enameled the letters are in gold. Handsomer ones show turquoises variously arranged; the more expensive in this style ranging as high as \$10 the single pin.

Gentlemen wear scarf-pins to an unusual extent, and this for the reason that the broad English tie, almost covering the bosom, is so fashionable. The finish of a scarf-pin is requisite. Designs are in corresponding variety, many of them having reference to coaching and hunting, since at present there is a rage for such diversions.

Necklaces and Watch-Chain.

See Illustrations, page 86.

No. 1.—This handsome necklace is of "rolled" gold, and is composed of balls of burnished gold, with threads of filigree passing over them, and apparently holding them together. Price \$7.

No. 2.—A new style of necklace in "rolled" gold. The design is flat, and double-faced, and is composed of clover-leaf-shaped sections. The ground-work is of

fretted dead gold, and the raised centre and rims are of polished gold. Price \$5.50.

No. 3.—A long watch-chain in the latest style, having a slide ornamented with a cameo. It is of "rolled" gold, and is composed of double links highly burnished. The slide is satin-finished, with filigree work, and has raised portions top and bottom, and two balls of burnished gold. Price \$18.

Brooches and Earrings.

See Illustrations on page 87.

Nos. 1.—Handsome and novel in design, this set of scarf-pin and earrings is of "rolled" gold. The body is of dead gold tastefully ornamented with filigree work, and the raised bars and balls are burnished. Price \$4.50.

Nos. 2.—Brooch and earrings of "rolled" gold, ornamented with triangles in polished

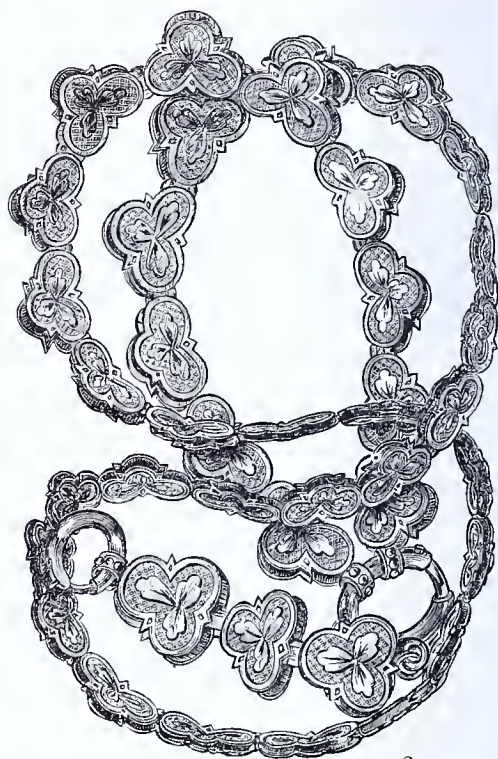
gold, filigree at the edges, and raised bars set with turquoise. Price \$6.

Nos. 3.—Brooch and earrings of "rolled" gold. The body is of dead gold ornamented with filigree, while the rings and balls are in polished gold. Price \$3.75.

Nos. 4.—This graceful pair of earrings is of "rolled" gold. The shell design is satin



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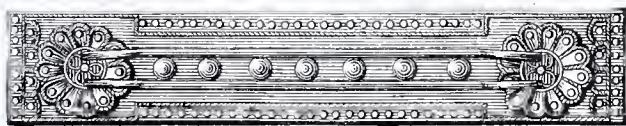


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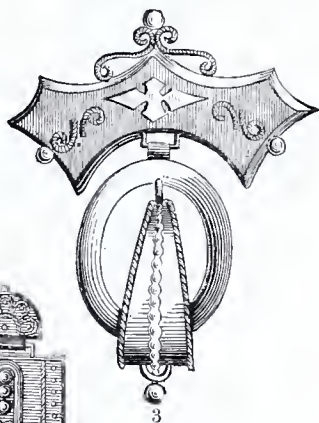
NECKLACE AND WATCH CHAIN.

ACTUAL SIZES.

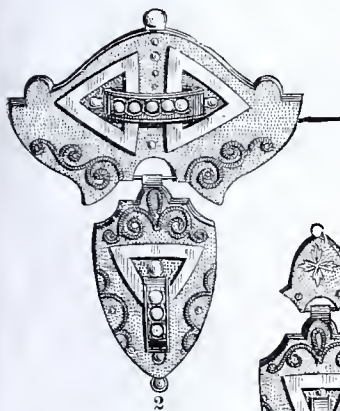
FOR DESCRIPTIONS AND PRICES SEE PAGE 85.



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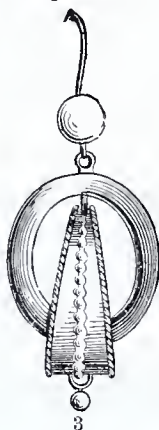
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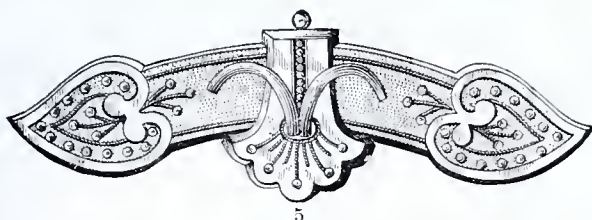
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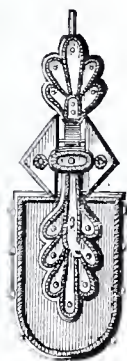
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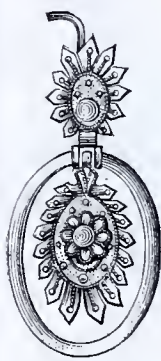
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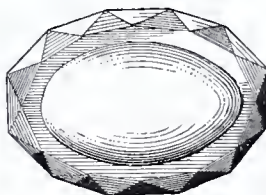
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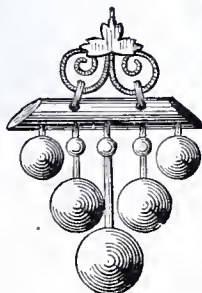
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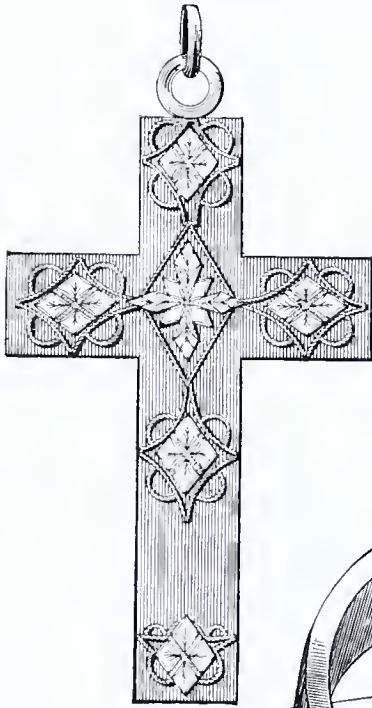
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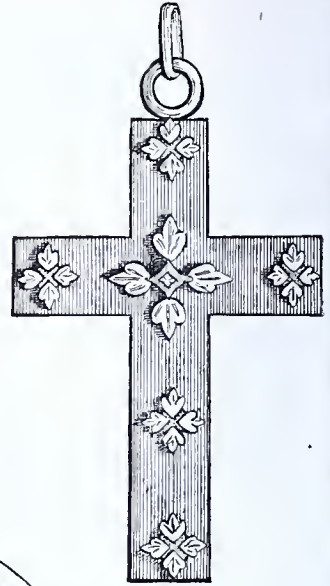
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BROOCHES AND FARRINGS.

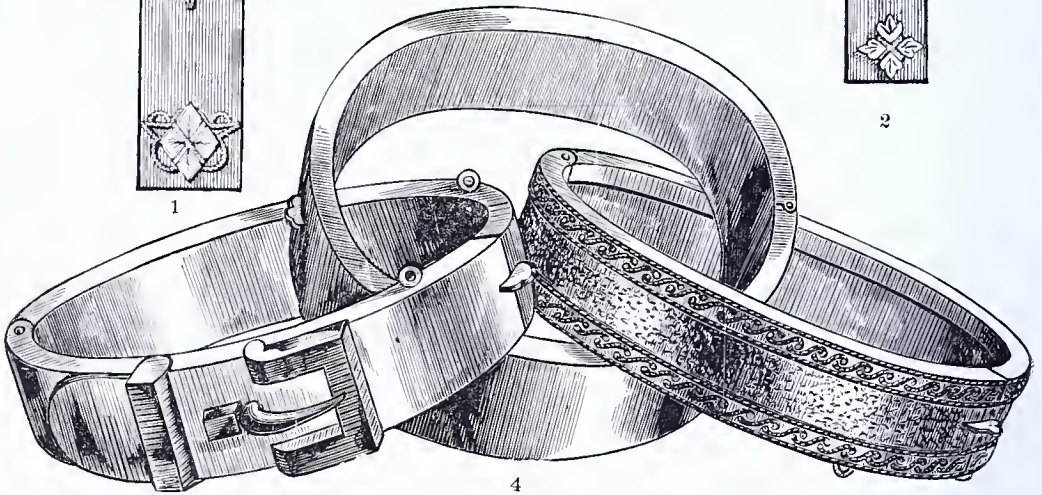
ACTUAL SIZES. SEE DESCRIPTIONS AND PRICES, PAGES 85-89.



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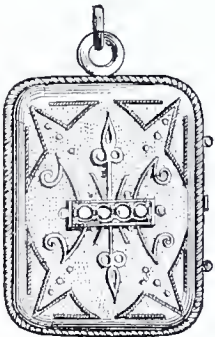
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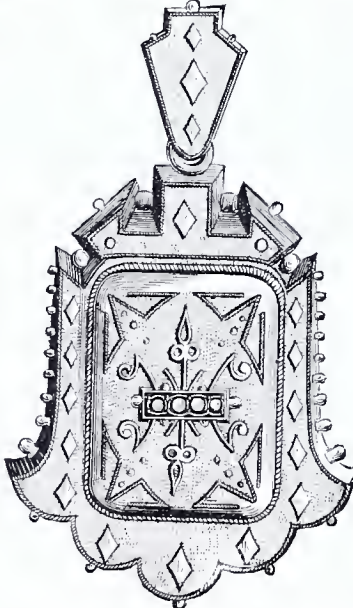
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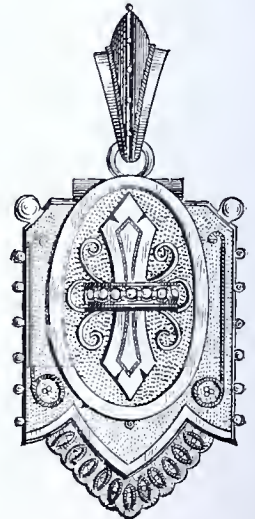
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8

BRACELETS AND PENDANTS

ACTUAL SIZES. FOR DESCRIPTIONS AND PRICES, SEE PAGE 89.

finished and ornamented with filigree, and the rings and centre balls are burnished. Price \$2.75.

Nos. 5.—This handsome set comprises a scarf-pin and a pair of earrings, and is made of "rolled" gold. The principal part is of dead gold, finished with filigree, and the raised portions in the brooch and the stems are of burnished gold. Price \$4.

Nos. 6.—These stylish earrings are of "rolled" gold, satin finished, and ornamented with filigree work. Price \$1.75.

Nos. 7.—This set comprises a brooch and earrings in "rolled" gold, and is novel and

stylish in design. The body is in dead gold, ornamented with filigree, and the raised parts are burnished. Price \$5.

Nos. 8.—These novel and graceful earrings are of "rolled" gold. The bar, upper piece, and the stems are in burnished gold, while the balls and the scroll are of the dead gold. Price \$3.

Nos. 9.—A pretty set of brooch and earrings in "rolled" gold. The raised centre-piece is in satin-finished gold, and the rims are polished. The sleeve-buttons, No. 1, illustrated elsewhere, can be worn to complete the set. Price \$3.75.

Bracelets and Pendants.

See Illustrations, page 88.

No. 1.—A handsome cross of "rolled" gold. The body is satin-finished, ornamented with filigree, and the raised parts are burnished. Price \$3.

No. 2.—A smaller cross than No. 1, and also of "rolled" gold; the body is in dead gold, and the raised figures in polished gold. Price \$2.

No. 3.—A handsome bracelet of "rolled" gold, which is entirely satin-finished, with the exception of the buckle and slide, which are highly burnished. Price, per pair, \$12.75.

No. 4.—A stylish bracelet in "rolled" gold, entirely plain, and satin-finished. Price, per pair, \$12.50.

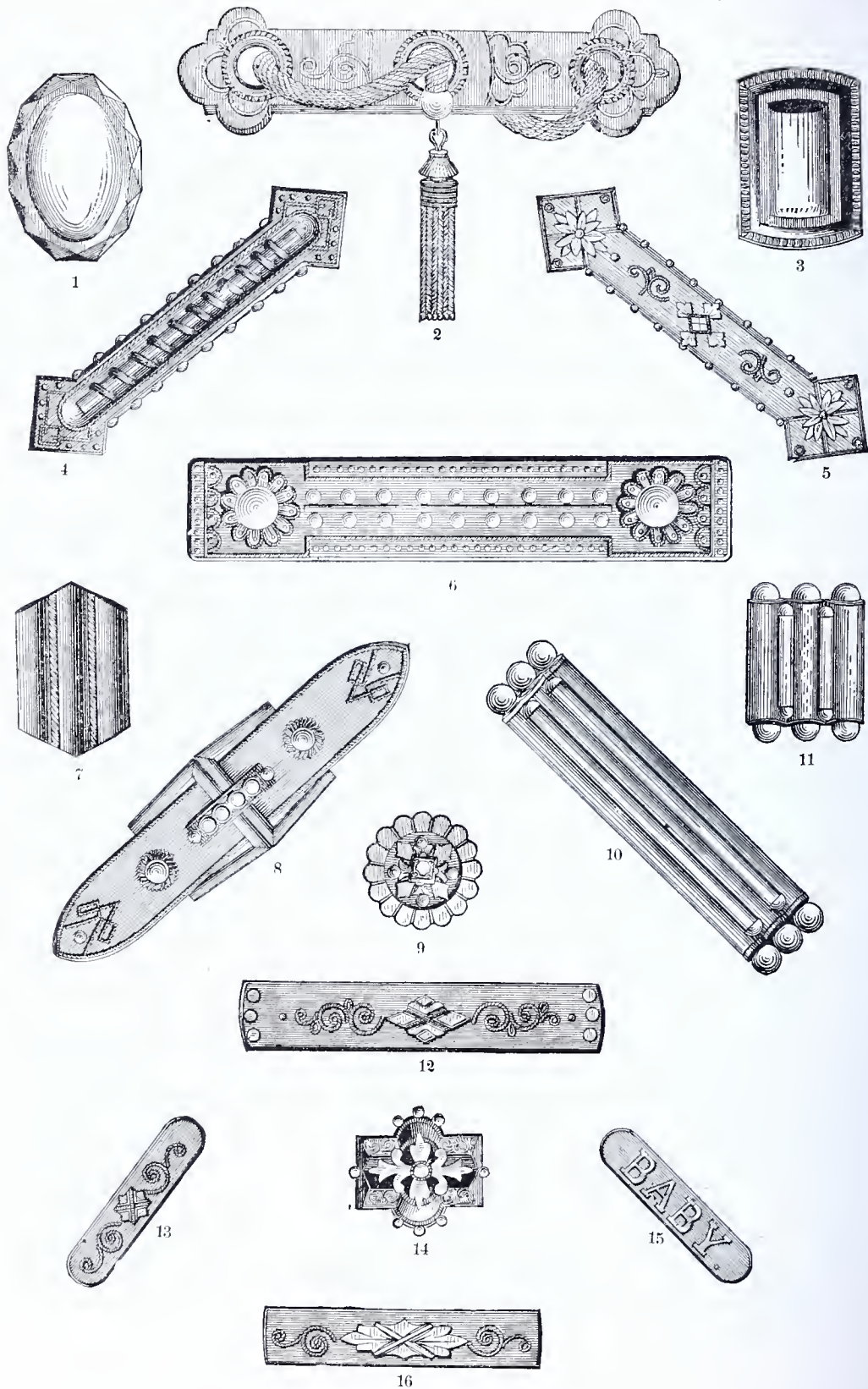
No. 5.—A particularly handsome bracelet, of "rolled" gold, with the centre perfectly plain, and satin-finished, and the borders handsomely ornamented with filigree work. Price, per pair, \$13.50.

No. 6.—A square locket in "rolled" gold, with the body in dead gold, ornamented with filigree work. The raised parts are in polished gold, and the bar across the middle is set with four pearls. It opens at the side, and has places inside for two pictures. Price \$4.25.

No. 7.—This stylish design represents a medallion in "rolled" gold, having the ground-work in satin-finish, partly ornamented with filigree, and the raised parts in burnished gold. Four pearls ornament the centre, and the back contains a place for a picture. Price \$5.

No. 8.—A handsome medallion, in "rolled" gold, having the body in dead gold, slightly ornamented with filigree work. The raised parts are all in polished gold, and a raised bar across the middle contains seven pearls. Price \$5.





SCARF AND CUFF PINS, AND SLEEVE BUTTONS.

ACTUAL SIZES.

SEE DESCRIPTION AND PRICES ON PAGE 91.

Scarf and Cuff Pins, and Sleeve Buttons.

See Illustrations, page 90.

No. 1.—A handsome sleeve button, in “rolled” gold, having the raised center in satin finished gold and the rims polished. If desired, the brooch and earrings, No. 9, on page 87, can be worn with these as a set. Price, per pair, \$1.75.

No. 2.—This handsome scarf or lace pin is novel in design, and represents a chain and tassel coming through the center. It is in “rolled” gold, and has the body, chain, and filigree work in dead gold, while the rings and upper part of the tassel are in burnished gold. Price \$4.

No. 3.—A stylish design for sleeve buttons, in “rolled” gold, with the raised center satin finished and the remainder in burnished gold. Price, per pair, \$1.75.

No. 4.—A chaste design, in “rolled” gold, suitable either for a scarf-pin or a child’s sash-pin. It is in dead gold, ornamented with filigree, and a polished bar runs across nearly the whole length of the brooch through a twisted coil of dead gold wire. Price \$1.75.

No. 5.—This handsome pin is in “rolled” gold, and is intended to be worn either as a lady’s scarf-pin or for a child’s sash. It is in dead gold and filigree, and the raised parts are in polished gold. Price \$2.

No. 6.—A stylish scarf-pin in “rolled” gold; the principal part is dead gold and filigree, and the bar across the center, and the balls, in burnished gold. Price \$2.50.

No. 7.—A handsome sleeve button, in the design of three parallel bars. It is in “rolled” gold, with the center bar in satin finish, and the other two in burnished gold. Price, per pair, \$1.75.

No. 8.—This tasteful design represents a scarf-pin in “rolled” gold. The body is in satin finish, with the corners and edges ornamented with filigree. The raised bars and large balls are in burnished gold, and the

center is ornamented with four pearls. Price \$2.50.

No. 9.—A neat design for children’s sleeve buttons. It is in “rolled” gold, polished, with the background in dead gold, and a turquoise set in the center. Price, per pair, \$2.

No. 10.—This stylish scarf-pin represents five parallel bars. It is made of “rolled” gold, the three large bars in dead gold, and the two small ones on the top, burnished. This design can be worn with the sleeve buttons, No. 11, as a set, if desired. Price \$1.50.

No. 11.—A handsome sleeve button, in “rolled” gold, and very novel in design. There are five parallel bars, three of them in dead gold, the center one being ornamented with filigree; and two smaller ones on the top, in polished gold. Price, per pair, \$1.75.

No. 12.—A pretty scarf or sash pin, in “rolled” gold. The body is satin finished, with filigree work, and the raised parts are burnished. Price \$1.75.

No. 13.—A baby’s bib, sleeve, or sash pin, in “rolled” gold. The body is in dead gold, ornamented with filigree, and the star in the center is in polished gold. These can also be used for a lady’s cuff pins. Price, per pair, \$1.50.

No. 14.—A pretty design for children’s sleeve buttons, in “rolled” gold, entirely burnished, and ornamented with a pearl in the center. Price, per pair, \$1.50.

No. 15.—A pretty pin, and suitable either for the sleeves, bib, or sash, simple in design. It is in “rolled” gold, with the body in dead gold, and the word “Baby” raised in polished gold. Price, per pair, \$1.50.

No. 16.—Sash or cuff pin, in “rolled” gold, having the body satin finished with filigree, and the raised center in polished gold. Price, per pair, \$2.

Superstitions about Gems.

ABOUT the seventh century the superstitious regard for precious stones reached its height. The number of properties then attributed to them is wonderful. They were said to have the power of conferring health, beauty, riches, honor, good fortune, and influence. Men and women carried them about their persons and called them amulets; and they were thought also to have some connection with the planets and seasons. A special gem was worn for each month, thus:

In Jan. The Hyacinth.	In July, The Onyx.
" Feb. " Amethyst.	" Aug. " Carnelian.
" Mar. " Jasper.	" Sept. " Chrysolite.
" April, " Sapphire.	" Oct. " Beryl.
" May, " Agate.	" Nov. " Topaz.
" June, " Emerald.	" Dec. " Ruby.

The Twelve Apostles also were represented by gems, called Apostle-stones, viz.:

1. The hard and solid Jasper, representing the rock of the Church, was the emblem of Peter.
2. The bright blue Sapphire was emblematic of the heavenly faith of Andrew.
3. The Emerald, of the pure and gentle John.
4. The white Chalcedony, of the loving James.
5. The friendly Sardonyx, of Philip.
6. The red Carnelian, of the martyr Bartholomew.
7. The Chrysolite, pure as sunlight, of Matthias.
8. The indefinite Beryl, of the doubting Thomas.
9. The Topaz, of the delicate James the Younger.
10. The Chrysoprase, of the serene and trustful Thaddeus.

11. The Amethyst, of Matthew, the Apostle.
12. The pink Hyacinth, of the sweet-tempered Simeon of Cana.

In later times an alphabet was formed of gems and half-precious stones.

	<i>Transparent.</i>	<i>Opaque.</i>
A,	Amethyst,	Agate.
B,	Beryl,	Basalt.
C,	Chrysoberyl,	Cacholong.
D,	Diamond,	Diaspore.
E,	Emerald,	Egyptian-Pebble.
F,	Feldspar,	Fire-stone.
G,	Garnet,	Granite.
H,	Hyacinth,	Heliotrope.
I,	Idocrase,	Jasper.
K,	Kyanite,	Krokidolite.
L,	Lynx-sapphire,	Lapis-lazuli.
M,	Milk-opal,	Malachite.
N,	Natrolite,	Nephrite.
O,	Opal,	Onyx.
P,	Pyrope,	Porphyry.
Q,	Quartz,	Quartz-agate.
R,	Ruby,	Rose-quartz.
S,	Sapphire,	Sardonyx.
T,	Topaz,	Turquoise.
U,	Uranite,	Ultra-marine.
V,	Vesuvianite,	Verd-antique.
W,	Water-sapphire,	Wood-opal.
X,	Xanthite,	Xylotile.
Z,	Zircon.	Zurrite.

If, for instance, you wanted the name Alice represented in a ring, you would choose Amethyst, Lynx-sapphire, Idocrase, Chrysoberyl, and Emerald; or any group of stones whose initial letters spell the name.

Mottoes for "Love" Rings.

LOVE rings are a revival of a very ancient custom, and we furnish a selection of some of the quaint mottoes which were used in the olden times. The mottoes are sometimes in raised letters on the outside of the ring, but quite as frequently are engraved on the inside.

"Love knows no end."
 "In thee my choice I do rejoice."
 "Love me little, love me long."
 "Let us share in joy and care."

"Faithful unto death."
 "Souvenir."
 "Amitié."
 "In fond remembrance."
 "Remember me."
 "Ever thine."
 "For ever."

"Mizpah."
 "Think of me."
 "Dieu vous garde."
 "Continue constant."
 "Be true to me."
 "Forget me not."
 "God knyt our hartes in faith."
 "Hartes content cannot repent."
 "My harte is yours."
 "In thy sight is my delight."
 "Lette lyking laste."
 "We are one."
 "I trust in thee."
 "True to the end."
 "This and my heart."

"A loving wife, a happy life."
 "For a kiss take this."
 "Not the value, but thy love."
 "This God can do, make one of two."
 "From a friend to a friend."
 "God did decree our unity."
 "Yours in heart."
 "I am thy lot, refuse me not."
 "Time shall tell, I love thee well."
 "Pensez à moi."
 "Deeds, not words."

The Fan.

"In the flutter of the fan, there is the angry flutter, the modest flutter, the timorous flutter, the confused flutter, the merry flutter, and the amorous flutter."—ADDISON.

THE above is true, yet perhaps not all the truth. Elsewhere some observations have been made as to the use of the hand in gesture, which is so important a part of nature's language, and it is easy to imagine a significance still greater, if a toying with the fan be added. So, indeed, it has been proven, nor is there a woman imbued with a spirit of coquetry—which, in limitation, is only another name for the "wish to please," after all a truly charming and feminine attribute—who does not instinctively comprehend the nameless, yet potent little attractions which may result from the use of a fan when gracefully wielded by a pretty hand.

Thus in its very uselessness it has been found useful. Whatever may preserve to woman her empire over the heart of man cannot be held as trifling, and as the philosophic Sancho Panza informs us that "great things may fall out in the roasting of an egg," so, doubtless, human destinies have been changed by the flutter of a fan.

Again, who does not know the soothing influences—at times, even the life-restoring power of the fan, when used beside the bed of sickness. Scarce one of us so exempt from the weakness of humanity as not to remember gratefully some moment when cool breathings seemed almost to recall us back to life.

Thus we find that from considerations both useful and æsthetic, the fan was early imagined and brought into requisition not only as a means of additional comfort, but as an ornament in the hands of beauty.

In the dim vista of the past, it becomes apparent by pictorial representations that the fan was important, not only in social, but in religious life. The old Egyptians acknowledged it as such, while adding, furthermore, its use in court ceremonials. Among the Grecians, also, it maintained a double

character, for the wings of the sacred bird Isis were folded in graceful fashion to produce a fan worthy to be employed by the hand of a consecrated priestess; while others, less venerated, were then, as now, made use of by languid beauties as enhancement of their charms in the eyes of stern admirers.

In like manner, also, even a people so warlike as the Romans did not disdain to avail themselves of the attractions of the fan, both as an addition to their religious rites, and also to their social life. Early Christians borrowed ideas from them, and in the first days of the Church, fans especially set apart for such purposes were used in churches.

The first account which we have, however, of the folding fan—so great an improvement—has been in histories of the days of Catherine de Médicis, who brought the idea from her native Italy. Thence it was quickly taken up by the ingenuity of French workmen, and for a long time past the French have excelled in the production of fine and beautiful fans of many different kinds. They are rivaled perhaps by the Chinese. At all events, we find that specimens of Chinese art are greatly esteemed, and those of elaborate workmanship command high prices.

FASHIONABLE FANS.

In one respect all fans are alike at present, and this point of resemblance is that, without exception, they are provided with an attachment of one kind or another, by means of which they can be conveniently suspended from a *châtelaine*. Probably it is in consequence of the real convenience of this arrangement that it has remained in vogue for some time past, and long as such idea has prevailed, there is as yet no sign of its abandonment.

Leaving out of the question the numbers of cheap Japanese, and other fans, which

cost only a few cents, we find that better styles commence at about \$1, these being in painted wood and black or dark-colored silk or satin. They are neat, serviceable, and sufficiently good to deserve the appellation of "lady-like." Ranging upward from the above-named price, are varieties of the same style of fan, showing more or less ornamentation. Pictorial representations of many different kinds are selected; but for the most part, the subjects chosen are either floral, or in lieu of these, figures which, grouped, or depicted singly, evince greater or less fidelity to nature, and skill in workmanship and coloring, according to the expected cost of the article.

On comparatively cheap fans, the art of lithographing is brought into requisition, and this with excellent effect, since for a few dollars quite a pretty fan may be obtained. More expensive fans are painted by hand, and of these, the better types are really beautiful, but, of course, the prices are proportionally higher. In general, the painting is on the left side, but this is not the rule, since some display an equal division of ornamentation running on both sides from the center.

Noticeably pretty styles show a spray of very delicate flowers, and in general, it may be said that small blossoms in refined-looking sprays are preferred to large flowers, the latter being scarce ever seen at present.

Besides the black and dark-colored painted fans, we find dressy ones of ivory, tortoise-shell, mother-of-pearl, or smoked pearl combined with white, or colored silk or satin. Sometimes rich crimson satin is employed with handsome effect; but as painting is the usual finish, either white, or such light or dark colors as form an effective background, are preferred. Of course, the sticks are more or less elaborately carved, while occasionally they are painted also. Ebony is used for dark fans devised in handsome style.

Fans of Russian leather retain popularity, probably for the reason that they are durable, and therefore adapted to traveling and other occasions of a like nature.

Some fans, though comparatively few, are composed entirely of tortoise-shell, ivory, or

mother-of-pearl, the sticks being held in position by a narrow ribbon run near the ends; but this style of fan is neither very pretty nor serviceable, and therefore possesses small claims to consideration.

Feathers as an ornamentation to dressy fans are not discarded, but they are little sought after, and this for the reason probably that they have been so lavishly used, and yet more so, perhaps, because there is no method of attaching them with such permanency as to prevent a continual falling off of small portions, thereby causing annoyance and perpetual need of repair.

Fans which are finished in lace seem to have become standard, and year after year we see them reproduced with but little variation. Bridal fans are of pearl or ivory, united with white satin or silk, and white lace, while for matrons, on dress occasions, scarce anything is so desirable as a fan of ivory, mother-of-pearl, smoked pearl, or tortoise-shell, combined with white silk or satin and black lace: its elegance varying according to the fineness of the workmanship and the texture of the lace. Both are important considerations, and provided a lady be able to incur the expense, we would advise some additional outlay in order to obtain a really good and satisfactory article.

Dressy fans show a limited combination of lace, as, for example, where narrow rows are placed at the top and bottom of the silk or satin; sometimes an addition of painting is made between, or, again, may be seen a slight intermixture of feathers. Pretty effects are produced by placing colored laces on a white foundation, or a row at the top and bottom of black or white lace on colored silk or satin. Handsome fans of white satin are ornamented by two rows of crimson lace placed as above described, or, again, we may see crimson satin covered with lace of the same color.

Of course, in the midst of much variety, only some of the more striking examples can be cited, but it is safe to assert that any combinations which are pretty or distinguished, may also be classed as fashionable. In sizes, while there are some differences, they are only slight, and, in general, a medium size prevails.

Umbrellas and Parasols.

THE origin of the umbrella, and its twin-sister, the parasol, has been similar to that of the fan. All have, in early days, been fashioned after examples set in nature, and the branching tree, with its swaying foliage, has served as a model for imitation, both in respect of shelter and also of refreshing influence afforded to man.

The transition from the arched canopy, set above by the pendent limbs of some native of the forest, and the artificial means of protection given by a more or less skillful contrivance fashioned by the hand of art, has not been forced; the balance of advantage weighing sometimes most heavily on the side of the portable umbrella, since, if not so true, or perhaps so beautiful a shelter from undue heat, it has been infinitely more convenient.

In like manner, the waving verdure of the wood or field would inevitably suggest the use of the fan, and, to heighten the parallel, we find that the one, as the other, has been, in ancient times, regarded not only as a means of administering to comfort, but as in an especial manner pleasing in the service of Divinity, whether in a true or false worship.

From thence to the honor of royalty, as set forth in Eastern nations, was easy, and we should not be surprised to learn that the umbrella, as well as the fan, was an important accessory in those pageants which were constantly held by Oriental courts in honor of the ruling despot.

On *bas-reliefs* found in the ancient city of Nineveh there may be seen an umbrella borne over the king's head by an attendant, and we are led to infer that this was not only as a means of increased comfort, but as an expression of the greater reverence. On these peculiar sculptures indeed, umbrellas are a feature, and they appear ornamented with tassels and also by a flower, or some other adornment pictured at the top. In the warm climates of the East, the above ideas were first brought prominently forward, and in olden times, as now, the umbrella was not only a comfort but a necessity.

Sometimes a combination of the umbrella

and fan was made, by which either one, in losing certain specific characteristics, attained in like proportion, those of the other. The Egyptians contrived a sunshade which was a sort of feathered parasol, such as might upon occasion be applied to more uses than one. The Indians were well acquainted with skillfully devised fans and umbrellas, as well also as the Persians and Chinese.

Sir Gardner Wilkinson presents us with an engraving, descriptive of a princess of Ethiopia, traveling in her royal chariot through Egypt on her way to Thebes, and we may remark an umbrella fixed on a pole in order to shade her from the sun, giving evidence of the same ideas which prevail among us in ordinary life at the present time. In an ancient work written in the Chinese language during the twelfth century by a prince of that people, there is account taken of an umbrella which amounts indeed to a minute description. He tells us that the stick or handle was of two parts, one made so as to slide into the other, while the upper portion, or the canopy, was supported by no less than twenty-eight ribs.

The refinement of the Grecians is made apparent by the use of the parasol, and among that cultured people it was not only an article of luxury, but was regarded as distinctive of rank. Like the fan, it was also brought into requisition during their religious ceremonies, and, on occasion of processions where the images of the gods were transported through the streets, ornamented parasols were held over the heads of these divinities of stone. Grecian ladies of birth used sometimes also to walk the streets, being attended by women of inferior position who sheltered them by means of parasols. The Romans, also, were acquainted with the use of the umbrella and parasol.

Passing over those centuries of an ignorant barbarism which settled upon Europe, after the fall of the Roman empire, we come once more to discover a mention of the umbrella, and here, as may be imagined, it appears in comparatively cultivated Italy.

Almost simultaneously, it is mentioned as found in Spain, Portugal, and even in England; and as regards its introduction into the

last-mentioned country, we have extant some amusing extracts from writings of the time. They are instructive also, as teaching us how slow the human mind often is in the reception of real benefits, and how the most obvious improvements elicit unsparing ridicule when first presented. Curiously enough, moreover, the use of the umbrella as a defense against the rays of too ardent a sun does not seem to have excited such adverse criticism as its employment in protection during rain.

The following sarcastic extract is taken from the *Tatler*, a periodical published in the beginning of the last century :

"The young gentleman belonging to the custom house, that, for fear of rain, borrowed the umbrella at Wall's coffee-house in Cornhill, of the mistress, is hereby advertised that to be dry from head to foot on the like occasion, he shall be welcome to the maid's pattens."

At so recent a date, comparatively, as 1778, John Macdonald, a footman, says in an autobiography, that when he carried "a fine silk umbrella which he had brought from Spain, he could not do so with any comfort to himself, the people calling out, 'Frenchman, why don't you get a coach?'"

From the same source we are informed that "at this time, there were no umbrellas in London, except in noblemen's and gentlemen's houses, where there was a large one hung in the hall to hold over a lady or gentleman, if it rained, between the door and their carriage."

He tells us furthermore, that in consequence of the abuse received from a mob on occasion of his carrying an umbrella as a shelter for his sister and himself, the former personage was obliged to leave him and take refuge elsewhere. John seems, however, to have possessed the virtue of persistence, as well also as unusual disregard for popular demonstrations, for he goes on to say that after continuing for some months to carry his umbrella, the crowd gave way and took no further notice of him.

The elder Disraeli writes: "Umbrellas in my youth were not ordinary things: few but of the *macaronis* of the day, as the dandies were then called, would venture to display them. For a long while it was not usual for men to carry them without incurring the brand of effeminacy, and they were vulgarly

considered the characteristics of a person whom the mob then highly disliked, namely, a mincing Frenchman."

PREVAILING FASHIONS IN PARASOLS.

New parasols display some features in the way of ornamentation which are quite tasteful. Sizes are medium, ranging from eighteen to twenty inches, and dressy styles show the canopy top and white silk lining below.

Some of the more expensive, while pinked on the edges, are added to by braiding, which, handsomely shaded in various tones of moss green sometimes running into brown, is disposed in graceful figures on each division. These figures are of some size, extending up the parasol to a depth of about six inches; but, of course, are less in breadth, as they are of pyramid form. Dark blue braiding is also seen, but the foundations are black twilled silk of good quality. Variety is given also by vines of more or less delicate pattern, which, in the same subdued colors, encircles the parasol just above the scalloped edge.

Other handsome parasols of new design are trimmed on the edges with fine lace; and this latter style of ornamentation, it may be added, will be largely employed. Excellent effects also are produced by the presentation of mosaic silks trimmed with lace.

Handles are of mother-of-pearl, ivory, bone, tortoise-shell, or coral; and all the above are more or less richly carved, or inlaid, according to the expected cost of the parasol.

Plain styles have less expensive handles and in the lower grades, the canopy top is omitted. Frilling also is substituted for lace, where some ornament is desired.

Children's parasols are small, and cunning imitations of what is used by their elders; lace of course being omitted. Here, the colors also are more pronounced, since bright pink and blue silk is employed, but as in the parasols first mentioned, braiding is a prominent feature, though of course in more delicate designs, which generally extend in vine pattern around the edge. Frilling is used, where a cheap ornamentation is desired.

Sun umbrellas are always in demand, and the better styles, while having handles of the material previously mentioned, are of twilled silk, either navy blue, or brown, or black for ladies who are in mourning. Sizes are twenty-four inches.

Costumes for Out-door Sports.

ARCHERY, OR BOW-SHOOTING.

THE antiquity of bow-shooting is too well known to all readers of history to require any extended notice here. Homer sings the praises of the swiftly flying arrow, and Diana, goddess of hunting, is always depicted with bow and quiver; while Cupid, son of Venus, and young "god of love," is not recognized unless equipped with his never-failing shaft. "Parthian" arrows are familiarly quoted by all writers, and these deadly weapons not only served their masters in warfare against their foes, but served also to supply them with food.

That the use of the bow materially aided the development of that extraordinary physical prowess for which the ancient Greeks were so renowned, there is no reason to doubt. The Goths and Persians are said to have suspended the bow and quiver of arrows over the cradle of their infant boys; the Chinese hung a bow and quiver at the gate when a son was born to the family; and old chronicles give many other curious customs, practiced by nations and tribes among whom archery flourished.

There has, perhaps, been no period of time when archery has not been practiced more or less by the nations of the earth, either as a means of warfare, in the chase, or as an elegant pastime; and, of late years, "Archery Clubs" have become a prominent feature of English society, while the introduction of this healthful and exhilarating sport into our own country is of very recent date—indeed, last summer may be said to have witnessed the first public introduction of an exercise destined to take a strong hold upon society, and revolutionize its summer pastimes, so far as the out-door games are concerned, that have for so long a time held sway, simply because nothing more worthy presented itself.

Now, that a pastime which delighted kings and courts in the days of yore, has at last taken the fancy of leaders of fashion, we no longer have a pretext for inaction on

the part of so many ladies, who have, by turns, given their attention to every new out-door recreation only to tire of it because of its insipidity or sameness.

Archery possesses an inherent attraction, from the fact that it not only requires a good amount of practice to attain any degree of perfection in the use of the bow, and thus necessitates an amount of out-door life that no other game exacts, but also because it is admirable for all ages, sexes and conditions, while it adds grace and dignity to the carriage, on account of the strength imparted to all the muscular tissues of the human frame. It expands the chest, straightens the stooped shoulders, gives accuracy to the eye, steadiness to the hand, and buoyancy to the spirits of the overtaxed student; the merchant may relax the overburdened tension of his mind by a week's vacation with the friendly bow; the faded beauty restore the roses to her pale cheeks; the enervated man of the club may gain an appetite, and the wherewithal to satisfy it, with weapons whose power has been tested for ages, and whose accuracy, when guided by a good marksman, has been of the most marvelous character.

True, amateurs may not hope to attain the excellence of the Parthian who disdained to rein his panting, flying steed, while he drew the obedient bow and sent its shaft whither he would; nor may they hope to rival the Tartar maid, who slew half the captors of her mother and the rest of her tribe, with such accuracy of aim as to affright the other half, and make them an easy prey to the swords of their released, but infuriated captives. Nevertheless, as "practice makes perfect," we may hope to see the archers of our day at least emulate the precision of the Persian beauties, who daily exercise in the gardens of the palaces and hit the cavity in the sand-butts quite as frequently as they miss it; or possibly they may attain the perfection of those noble English ladies who belonged to one of the leading archery societies at the beginning of the present century, and



ARCHERY COSTUME.

CARMEN BLOUSE-WAIST.

LAVEUSE OVERSKIRT.

KILT-PLAITED-SKIRT.

won golden bugles and arrows as deftly as our modern belles win human hearts with Cupid's bloodless darts.

These fair archers had a costume prepared expressly for the occasion, and, from the proficiency they attained, the costume must have been well adapted to the perfect freedom of all the limbs—freedom of the lower limbs being quite as essential as that of the arms, for it is impossible to string the bow without resting one end on the ground and *supporting* the bow with the leg more or less; consequently a *long* skirt, for one thing, is entirely out of place for an archery costume.

We give a number of illustrations elsewhere, from which any lady can select such a costume as will best suit her style of figure, premising that the skirt must clear the instep, that is, it need barely reach so far, and the waist must be loose or easy about the shoulders and armholes, as well as at the waist line. What are known as the "blouse" waists, or "blouse" polonaises, illustrated elsewhere, are admirably adapted for this purpose; but the corsage must on no account be of a "baggy" character, as the arms may become entangled, and prevent the easy drawing of the bow.

A belt or sash folded closely, with long ends depending at the back, should confine the blouse at the waist, while the sleeves should be close-fitting but not too tight, and have no flowing ruffles or extra draperies at the wrists to become entangled with the bow or string. For the same reason, the trimming of the skirt should be of flat bands, braid, folds or plaits so arranged as not to interfere with the stringing of the bow.

Any colors that combine to form a picturesque costume, and agree with the wearer's complexion, are suitable for an archer's toilet. Several combinations of green may enter into the composition of the suit, and tastefully commingled produce an effect always associated with Robin Hood, whose life among the greenwood forests, of "merrie England" necessitated a garb the least likely to betray the wearer. The hat must correspond with the rest of the costume, and, if adorned with long plumes, presents a charming picture as the movements of the wearer sway them to and fro; but streamers or long ends of ribbon must on no account be worn, as they are certain to impede movement, obscure the sight, and annoy the wearer generally.

The feet must be shod in stout, thick-soled, low-heeled boots, if the lady desires to string her own bow, or to stand securely when drawing it, as the foot must also support the end of the bow on the ground. A shooting glove is included in the outfit, but loose gloves of soft leather, lisle or other thread may be worn—flexibility of the entire hand being indispensable to drawing the bow properly, and a kid glove is too inflexible to allow the hand to expand as it should in archery. Many experts, however, dispense with gloves entirely.

These costumes may be varied so extensively, as to combinations and materials, that individual taste is the best criterion as to the colors which shall be adopted; for although we have spoken of green, blue, or any other becoming color will be quite as suitable. White may be worn for the afternoon, and the game wound up with an out-door dance without the ladies changing their dresses; and for greater diversion, masks may be worn until the prizes are awarded, and much amusement created by the surprise evinced on the discovery of the identity of the winners.

The archer's equipment consists of a bow, arrow, quivers, grease-pot, arm-guard, shooting-glove, target, and scoring card. The bows are of steel, plain wood polished, horn-tipped, self-lancewood, lemonwood, lance and hickory, fancy wood, and of several other combinations. The length of the bows varies from 2 ft. 6 ins. to 5 ft. 3 ins. for ladies, and 6 ft. for gentlemen. The strength of the bow is marked in pounds, varying from 25 to 40 lbs. in strength for ladies, and from 50 to 80 lbs. strength for gentlemen. For a 5 ft. 10 in. bow, a 2 ft. 4 in. arrow is used by gentlemen; for a lady's bow of 4 ft. 10 ins., a 2 ft. arrow is best. Bows of wood vary in price from 10 cts. each, up to \$10 for those of the usual quality named above, although they may be obtained of inlaid wood or other material at much higher prices.

Arrows range in price from 25 cts. per dozen for the plain, up to \$9 per dozen for the painted, feathered, and pointed ones. "Massasoit" steel bows, with two arrows and target, packed in boxes, from 3 inches wide and 12 inches long, up to two larger sizes, ready for country trips, cost from \$1.25 up to \$2.50; and the cross-bow, packed in

the same manner, costs from \$2.50 up to \$3.50. Steel pointed, extra arrows may be had at \$3 per dozen, and plain ones at 75 cts.

The targets used for the long-bow shooting are of nine different sizes, varying from 12 to 48 inches in diameter, and cost from \$1 each up to \$7. They are a circular mat, made of straw, covered with canvas painted in a series of circles, gilt or gold in the center, first circle red, next "inner" white, then black, and "outer" white, and are mounted on triangular stands, and set at distances of from fifty to one hundred yards apart; sixty yards being the usual shooting distance. The distance may be increased however, from time to time, as the archer advances in proficiency.

It is suggested, by good authority, that two targets be used, the archer shooting at one while standing at the other, then walking to where the arrow is imbedded, withdrawing it and shooting it back to the target where the first position was taken. This assists in promoting exercise, and relaxes the strain consequent on standing long in one position.

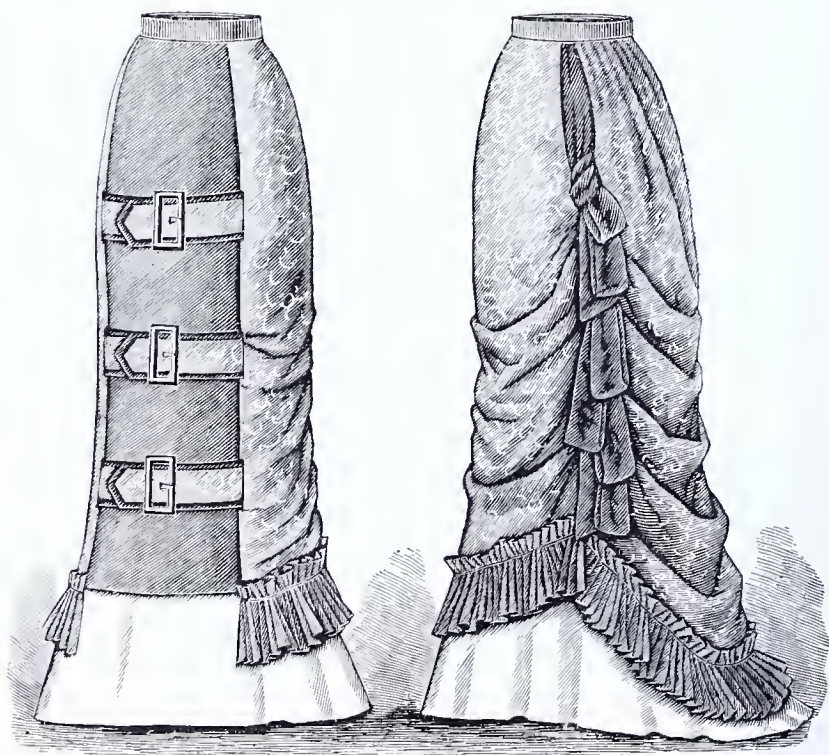
Rules for clubs, price-lists of all the equip-

ments of archery, and hints as to position, stringing and drawing the bow, etc., require too much space for the limits of an article of this character; but we can furnish a "Book of Archery Rules," which contains illustrations and copious directions as to all that the amateur may require to know. Price 25 cts. per copy.

Among other popular out-door sports, Tennis, Lawn-tennis, and Badminton, all games of ancient origin, hold a prominent part. The main difference between these games is that "Badminton" is played with shuttle-cocks, and the two former with balls. A book containing full directions how to lay the field, and conduct these games will be forwarded by mail, on receipt of 50 cts. Archery rules are combined in the same book. The same style of costumes worn for archery will serve for the ball sports.

YACHTING, BOATING, COACHING, ETC.

While there is room for a diversity of picturesque toilets on board a well-appointed yacht, costumes with short skirts that just clear the ground, are by far the most



ADALIA OVERSKIRT.

serviceable, and those that are rather *collant* in effect, yet allow perfect freedom of movement in climbing the narrow companion-ways, and do not entangle the feet in prom-enading the deck, are the costumes to be desired above all others.

Our plaited skirt pattern--No. 1220--will be found one of the most suitable to make up for this purpose, and any all-wool material, or silk and wool, will be found best adapted to resist the effects of salt water. The blouse-waist, plaited into a yoke back and front is appropriately worn with this skirt; or a loose, sailor-blouse, cut out in a round low neck, and worn over a chemisette gathered

or moderately heavy, twilled flannel, nicely made and prettily trimmed. One of these, with the usual short, white or red flannel skirt, will generally be enough to keep one warm during the day, but, if the early morn-ings are chilly, it is best to add an extra skirt which can be slipped off as the day grows warmer.

For a rowing party, this costume is equal-ly well adapted, and with the addition of a silk kerchief to keep the neck from getting sun-burned, and a light, warm shawl to be used after the exertion of rowing, is about all that is required.

Hats that shade the face are very neces-



COAT BASQUE

very full about the throat, with a full frill standing up above a neck-band of narrow ribbon, gives a piquant, dainty effect to a blonde type of beauty, that cannot be ex-celled.

A close-fitting, low-crowned sailor hat of coarse straw, or a moderately wide-brimmed leghorn, or fine Panama, trimmed simply with a gauze scarf, having ends arranged to carry around the neck, is a fitting finish to the above costume.

Gloves that protect the wrists well from the sun, and boots that fit so as to allow a secure tread on the slippery decks, are indispensable adjuncts to a yachting toilet. It is also well to dispense with white cambric or muslin underskirts, and have, instead, several walk-ing-skirts of all-wool waterproof, ladies' cloth,

sary, and if the eyes are sensitive to light, a pair of concave eye-glasses or spectacles, of dark-blue or smoke-colored glass, will be found a very effectual shield. Indeed, there are few people nowadays, who regard their sight as precious, who do not always carry a pair of dark-colored glasses with them if they visit the sea-shore, or take a trip upon the water. A strongly-made sun-shade is also necessary.

An excellent way to save the hands when rowing is to make a pair of long-wristed "half-handed" gloves of chamois leather. These can be washed whenever they get soiled, and by pulling and rubbing them, as they are drying, they can be kept soft and flexible.

One thing indispensable to good rowing is

to have the clothing fit easily at the arm-holes and waist, so as not to strain out the seams, as rowing is one of the exercises that is particularly hard on clothing.

Never exercise so severely as to over-fatigue the body. The special object aimed at in rowing, is to expand the chest, and strengthen the muscles of the arms and back; and a steady stroke, timed by counting, the same as in piano practice, will enable one to handle and feather the oars with much ease. Never dip the hands in the water while rowing, as they will dry quickly, and as the skin contracts they will excoriate, and be very painful.

If in "pulling" one arm seems to have more strength than the other, relax the effort, and concentrate the mind on the weaker arm, until the stroke is made even; then always afterward observe that you "pull" evenly, because, as we all use the right hand most dexterously, we are apt to use the right arm with more vigor than the left, and when exercising with the oars, uniformity of stroke will greatly enhance the benefit to be derived.

Where a party take a sail on lake or river, for the fun and pleasure to be derived from it, costumes of any woolen or silk material may be worn, but all-wool is preferable, although cambrics and muslins may be worn if one does not need to practice economy in laundry bills, or a walking costume, if the wearer is regardless of damage that usually results from these excursions.

When fishing, or crabbing, or bobbing for eels, it is best to wear any old costume that looks at all respectable, for the slime

from eels is almost ruinous to clothing, and fish will splutter and spatter one, in spite of all precautions, when they are removed from the hook. Old kid gloves with the ends of the fingers cut off will preserve the hands.

The same advice as regards fishing holds good for berrying excursions, only if one is possessed of a pair of riding-boots they may be worn with great advantage on such an occasion, and the old gloves must not be forgotten. White cuffs should be left at home, and close sleeves of thick material should cover the arms, and the hair be put up very securely, if one does not want to leave the better part of it on the bushes.

"Coaching" costumes admit of all bright colors, vest of one shade, coat of another, and as dashing a hat as the style of the wearer will admit, gay plumes, bright flowers, and brilliant cravats are one and all admissible, while wraps—the brighter the better—are indispensable. We give a number of illustrations elsewhere, from which an elegant coaching costume can be made, suggesting only that the body or main part of the costume be of woolen material, as woolen fabrics do not easily crease from sitting, and can be easily brushed, shaken, or dusted. The trimmings may be selected to suit to the goods, or accord with the style of the wearer. Of course, the neck of the corsage should be close and high, and the sleeves long, with gauntlet gloves, and if the *lingerie* is of linen instead of lace, it will be more appropriate. A waterproof or duster is also an important adjunct, and a good-sized parasol may be carried open, if it does not inconvenience the rest of the party.



Ancient Satires on Costume.

T RUE fashion is born of mind and genius ; yet it has been continually the object of the satirist to represent fashion as expressing female weakness. Gay, in his opera of "Achilles," 1733, makes one of his female characters sing—

"Think of dress in every light—
'Tis woman's chiefest duty ;
Neglecting that ourselves we slight,
And undervalue beauty,

"That allures the lover's eye,
And graces every action ;
Besides, when not a creature's by
'Tis inward satisfaction."

Some of the old poets, not exactly satirists, with quaint conceits endeavored to moralize on dress in a style that would now be perfectly intolerable. But whatever the character of the ancient poems, songs, or ballads, we can generally gather from them the characteristics of dress, and waifs indicating the customs of the time.

In these olden days it was not thought in the least inappropriate for a lover to present his mistress with articles of costume, as an evidence of his preference. In "A Handfull of Pleasant Delites, containing sundrie New Sonets," printed in 1584, there is the description of a wardrobe in the reign of Elizabeth, directed "to be sung to the new tune of Greensleeves," which acquired extraordinary popularity :

"I hought thee kerchers to thy head,
That were wrought fine and gallantly ;
I kept them, both at hoard and bed,
Which cost my purse well favour'dly.
Greensleeves, etc.

"I hought thee petticoats of the best,
The cloth so fine as fine might be ;
I gave thee jewels for thy chest,
And all this cost I spent on thee.
Greensleeves, etc.

"Thy smock of silk, both fair and white,
With gold emhroider'd gorgeously ;
Thy petticoat of sendall right,
And this I hought thee gladly.
Greensleeves, etc.

"Thy girdle of gold so red,
With pearls hedecked sumptuously—
The like no other lasses had :
And yet thou wouldst not love me.
Greensleeves, etc.

"Thy purse, and eke thy gay gilt knives,
Thy pincase, gallant to the eye,
No better wore the burgess' wives—
And yet thou wouldst not love me.
Greensleeves, etc."

In illustration of the last verse, it may be remarked that purses were worn by ladies at the girdle in the earliest times, knives in jeweled cases being added in the sixteenth century. In another verse of the poem there is a reference to "hanging sleeves of satin ;" the truth being that sleeves were anciently separate articles of dress, of another color and quality frequently from the garment to which they were attached. They were affixed by points or laces with aiguillettes.

Rich dresses, in olden times as now, cost money ; and the same extravagant assertions were made then, as now, by aggrieved husbands and fathers, of the outlay involved in their daughters and wives dressing fashionably, taking up the refrain of a satirical poet of 1612 :

"The attires of women now
Weare out both house and land ;
That the wyves in silk may flow,
At ehhe the good-men stand."

A curious satirical poem, published in 1690, is entitled "The Lady's Dressing-Room Unlocked, and her Toilette Spread." The author, in his poetical preface, gives a striking picture of the simplicity of ladies in the "good old times ;" contrasting it with what he judges to be the extravagance and affectation of those of his own. Among other curious items which the bard does not omit, are deep, double ruffles, hanging down to the wrists ; a pectoral or stomacher laced with ribbon, "like a ladder's rounds ;" "chicken gloves," that is to say, gloves of the most elegant materials and thinnest skins, and which were to be perfumed ; silk stockings, and a gown of worsted lace—

"The setee,¹ cupee² place aright,
Frelange,³ Fontagne,⁴ and favorite,⁵
Monté le haut⁶ and palisade,⁷
Sorti,⁸ flandam⁹ (great helps to trade).
Burgoigne,¹⁰ jardine,¹¹ cornett
Frilac,¹² next upper pinner-set,
Round which it does our ladies please
To spread the hood called rayonnés,¹³"

The hood is again referred to in the following lines—

"Pins tipped with diamond, point and head,
By which the curls are fastened;
In radiant firmament¹⁴ set out,
And over all the hood surtout."

Certainly no respect was paid to French pronunciation in these lines. Again, the poet takes a lofty flight—

"Imagine now about the waist,
For tour on tour, and tire on tire,
Like Steeple Bow and Grantham spire,
Or Septizonium,¹⁵ once at Rome.
Thought in fancy to become,
Fair ladies' head, you here behold,
Beauty by tyrant mode controll'd."

In a collection of ballads is one entitled "The Phantastick Age, or the Anatomy of England's Vanity," which rebukes the country—

"In wearing the fashions
Of severall nations;
With good exhortations
Against transmutations."

In 1753 appeared a "Beau's Receipt for a Lady's Dress"—

"Hang a small bugle cap on, as big as a crown;
Snout it off with a flower, *vulgo dict.* a pompoon;¹⁶
Before, for the bosom, a stomacher bib on,
Ragout it with cutlets of silver and ribbon.
Your neck and your shoulders apparent should be,
Were it not for Vandyke¹⁷ blown with *chevaux de frize*;
Let your gown be a sacque,¹⁸ blue, yellow, or green,
And frizzle your elbows with ruffles sixteen;
Furl off your lawn apron with flounces in rows.
Puff and pucker up knots on your arms and your toes;
And mount on French heels when you go to a ball,
'Tis the fashion to totter and show you can fall."

In a clever description of a lady's fashionable costume in 1754, the following advice is given as if coming from French correspondents—

"Let your cap be a butterfly slightly hung on,
Like the shell of a lapwing just hatch'd on her crown;
A vandyke in frieze your neck must surround,
Turn your lawns into gauze, let your Brussels be blond.
For other small ornaments do as before;
Wear ribands a hundred and ruffles a score."

Fashion, it must be admitted, has reached, at times, extravagances which needed correction; and it is difficult to affirm that the following satire, published in 1776, has not reason as well as rhyme—

"Feather brains can do no harm.
Hats that only show the chin
And the mouth's bewitching grin,
As intended for a shield
To the caput thus conceal'd.

"Shoes that buckle at the toe,
Gowns that o'er the pavement flow,
Or festoon'd on either side,
With two yellow ribbons ty'd."

In the poem, "Short Body'd Gown," published in 1801, a young lady exclaims—

"O mother, you are a bad judge of the size,
The length that it takes would you surprize;
For the breadth of the waist is three inches all round,
That's just the full size of a short-body'd gown."

It is an open question whether some of the fashions of to-day are not quite as fit subjects for satire as many of the older styles. Surely they are, many of them, fully as ridiculous, and as often carried to excess.

- (1) The double pinner.
- (2) A kind of pinner.
- (3) Bonnet and pinner together. A "pinner" is the lappet of a headdress which flies loose.
- (4) The top-knot, so called from Madame Fontagne, a favorite at the French Court, who first wore it.
- (5) Locks falling on the temples.
- (6) Certain degrees of wire to raise the dress.
- (7) A wire sustaining the hair next to the duchess or fast knot.
- (8) A little knot of small ribbon peeping out between the pinner and bonnet.
- (9) A kind of pinner, joining with the bonnet.
- (10) The first part of the dress for the head next the hair.
- (11) The single pinner next the bourgogne.
- (12) Borders of ornamental ribbon.
- (13) An upper hood pinned in a circle like the sun-beams.
- (14) The firmament was an encircling ornament for the hair, of diamonds or other precious stones, having the pins placed like stars in the hair.
- (15) A tower in Rome, of seven ranks of pillars, set one upon the other and diminishing to the top, like the commodore then in fashion, and which is exactly described by Juvenal in his Sixth Satire.
- (16) Pompoons were globular flowers formed of floss silk or feathers, and frequently worn in the hair.
- (17) Jagged edges or fringes to the dress, of a triangular form, which were a renewal of a fashion occasionally seen in Vandyke's portraits, from which they were named.
- (18) The sacque was a silken appendage to a gown of the same material, which fell from the neck behind to the ground and formed a train; the gown being worn open in front, to show the under garment.

Styles for Mourning.

STYLES representative of the deepest mourning find, of course, expression in costumes designed for widows. Henrietta cloth, or occasionally bombazine, are the materials selected, and the design is always as simple as prevailing ideas will permit.

Even in these days of ornamentation, a demi-trained skirt having deep folds of crape laid thereon, is considered sufficient in the way of drapery, though a polonaise may be added if desired. All unnecessary loopings, however, or curious devices, are dispensed with, as if the wearer were too much absorbed with the loss of a beloved companion, to indicate by her dress a conformity to the vanities of the outside world. In case one skirt only is decided upon, the lower fold of crape should be very deep. Half a yard would not be too broad, but it ought not to be less than a quarter of a yard, and in the latter case, several folds of crape should be laid above.

The corsage also should be heavily trimmed with crape put on in a style to correspond; while if a polonaise or overskirt is worn, it should be finished with deep folds of crape. Here it may be added also, that present styles in dress are much better adapted to mourning than was the case some years ago, when the complications were so great that it was hard to find anything really simple in character.

The out-door garment to be worn with a deep mourning costume, should be of the same material, trimmed with crape in similar style.

The bonnet should, of course, be of English crape, made over a frame of unpretentious shape, and while a long veil of crape is a necessary addition, it is no longer obligatory, after the first few months, to draw it over the face. The reason for such apparent increase of liberty is really because the constant inhaling of dyes from crape has been found injurious.

As to the length of time during which a

widow should wear deep mourning, there is no fixed rule, many ladies from choice never lay aside their widow's weeds; but a year would seem the very least duration of time which ought to elapse before any change of importance is made. Generally the time is longer.

Mourning outfits for a parent, or grown-up child, are usually as severe as those assumed by a widow, but the length of time during which they are worn is not so continued.

Lingerie of plain white linen, or white *crêpe lisse* may be worn after the expiration of the first three months, and is not unfrequently assumed immediately after the funeral.

In the way of mourning jewelry, nothing handsomer than onyx, bog-wood, or Whitby jet is appropriate.

As to the materials used in second mourning, it may be remarked that the variety is so great that repetition would become tiresome. Among the first changes, would be the substitution of lusterless silk for crape on the bonnet, or rather the combining of the two; as, for example, the bonnet, instead of being composed entirely of crape, may be of silk and crape. This could be suitably worn with a costume of fine, black goods trimmed with plain folds of the material, and would be preparatory to a yet more decided change to an outfit of silk and crape.

Undressed kid gloves in gray shades are suitable for second mourning.

MOURNING MATERIALS.

Henrietta cloth, which ranks as the leading material for deep mourning, is shown in different qualities, which vary in price from \$1 to \$3 per yard. The usual width is about thirty-eight inches. A minority of persons, more from habit than a regard for what is really advantageous, continue to prefer bombazine, and this kind of goods which formerly was considered essential to an outfit of deep mourning, is still purchased, but to a limited extent only. Thirty-six inches

wide, it comes in price according to quality, from \$1.25 to \$3 per yard. A widow's outfit should always be in one or the other of the above-mentioned fabrics.

Tamise cloth is an extremely desirable kind of goods for mourning, and is shown in widths varying from thirty to forty-six inches, and at a gradation of prices from 75 cts. to \$1.50 per yard. Cashmere is sold at about the same prices as tamise cloth, from 75 cts. to \$1.50 per yard; widths from forty to forty-six inches. It may be added that cashmeres brought out especially for mourning are a jet black, in contradistinction to those of a bluish tinge which have been worn either for mourning or in colors. Merinos, in widths similar to cashmeres, may be purchased for from 75 cts. to \$1 per yard.

Mohair alpacas have the advantage of easily shedding the dust, and are therefore preferred by some persons. They come in medium widths of about twenty-seven inches, and vary in price, according to quality, from 40 cts. to \$1 per yard.

Australian crape is a nice material for mourning, and is shown in medium widths of about twenty-seven inches, at prices ranging from 40 cts. to \$1. Other black goods which rank about the same, and are nearly similar in price, are serge, empress cloth, cashmerette, and mosaic cloths of medium grades.

Handsome mosaic cloths are in double width, and cost from \$2 to \$2.50 per yard. *Indienne* camel's hair is quite an elegant fabric in the finer qualities, but is desirable in all its varieties. Forty-eight inches wide, it differs in price according to texture from \$1.50 to \$4.50 per yard.

Bourrettes are as stylish for second mourning as for colors, and we find new spring costumes made up of these popular fabrics, combined with plain black silk, or plain cloth. Qualities, of course, are lighter than during the winter season, and prices are

somewhat lower, averaging about \$1 per yard for medium widths.

Beugaline is a mourning material especially adapted to spring and summer. Twenty-four inches in width, it ranges from \$1.25 to \$1.75 per yard. Byzantine, a variety of the same order of goods, is twenty-four inches wide and varies in price from \$1 to \$2 per yard. Lusterless silks, which, trimmed with crape, are considered both handsome and appropriate for second mourning, run from \$1.75 up to \$8 per yard.

Plainly woven grenadine affords relief during warm weather from the weight of heavier fabrics, and is suitable for all but the deepest mourning. A fair quality, twenty-four inches wide, may be obtained for 50 cts. per yard, but of course the finer grades are higher priced.

Fancifully woven grenadines are considered suitable for second mourning, and twenty-four inches wide commence at about 75 cts. per yard. Plain *résille* grenadines, twenty-four inches wide, are very handsome in appearance, and in much favor both for mourning and colors. New *résille* grenadines, on a fancifully woven surface of black, also show heavy *bourrette* dots or dashes of white, and are stylish for second mourning. Prices run from \$1.75 to \$3 per yard.

Deep mourning outfits, if prepared in proper style, are, as has been said, heavily trimmed with crape of good quality. The last named is an important point, for crape of poor quality always has a mean appearance, while as respects economy, it fails to answer the desired end, since it is not comparatively lasting. As the best qualities, however, are expensive, persons are sometimes forced to content themselves with an inferior article at less price. Prices for crape run from \$1.25 to \$8 per yard, and as will be inferred, the varieties are quite numerous. Crape brought out especially for vails, varies in price from \$3.50 to \$8 per yard.



Modern Funeral Observances.

IT is as impossible to prescribe set limits in regard to funeral customs, as it is to dictate with precision just what sentiments of grief shall be indulged in on such and such occasions.

Scarce any one so insensible as not to feel at least some sorrow when deprived of a near relative; but exactly to weigh and measure such sentiments, and order a given routine of ceremony, by which they shall obtain outward expression, would be a vain attempt. Thus we find that the boundaries of ceremonial are constantly enlarged or narrowed, according to individual peculiarity, caprice or opinion; but, nevertheless, as in the human form or countenance, while much that is different can be observed, so also may we observe certain leading characteristics which are essentially the same.

Perhaps the most noticeable change in custom which has been brought about during late years, is the tendency toward the avoidance of publicity, or "grieving in public," if we may be allowed the expression. Relatives are not expected to go through certain forms—such, for example, as a last farewell of the corpse—in the presence of a collected crowd of lookers-on; nor are they obliged to occupy "chief seats" during those services which often prove so trying to the immediate family. Fortunately, they are allowed the luxury of seclusion from the curious gaze. If present during the burial service, they are seated behind the assembled company, or not unfrequently in an adjoining room, from whence they can hear something of what is said, but are spared the trial of an entrance into a crowded apartment. And, in keeping with these ideas, leave may be taken of the beloved one, previous to the hour fixed for the funeral rites.

Again, it is not obligatory upon the ladies of the family to be present at all during the burial service. They may remain in another part of the house, or if the services are conducted at the church, they are not compelled to attend. Gentlemen of the family should always be present, but are never expected to act in any way, as having charge of cere-

monies. They remain in a partial obscurity, so to speak, and leave the management of all details to the undertaker, and also, perhaps, to one or more intimate gentlemen friends.

All this, as may readily be seen, is a great improvement on old ideas, in accordance with which, persons newly bereaved, were expected to make spectacles of themselves for the edification, and doubtless, the criticism of persons who might be classed only as acquaintances. At present, indeed, everything seems to be done with a view to spare the feelings of the living, rather than to make a clamorous parade of grief by which the dead shall seem additionally honored.

Thus it is, that even during a funeral, the coffin is not always brought forward as a conspicuous element in the last memorial rites. Sometimes—and it would seem the better part—the body of a departed one is laid upon a low couch as if in life, and the rigidity which was regarded as inseparable from the newly dead, is not unfrequently, as far as may be, obviated. This is done by so arranging it that it shall, as nearly as possible, simulate a position which might naturally be taken during life. The hands may lie carelessly, as when living, nor need the countenance be always upturned. The words of our Saviour, so full of consolation, "She is not dead, but sleepeth," seem almost verified, and as the wisest among us are not free from the effects of imagination, it is easy to believe that the carrying out of the preceding ideas, may really have a soothing influence on those to whom the deceased is near and dear.

The body is also attired in such a way as to preclude the thought of committal to a state of gloom and darkness, and the dress chosen is such as would be appropriately worn by a living person. Afterward, and in private, the necessary transfer to the coffin is made in such a way as may appear least trying to the sensibilities of the survivors.

Flowers in such vast array have been used at funerals, that by a natural process of the

human mind, a comparative revulsion against a lavish employment of them has set in. They are, of course, almost a necessary concomitant, but often now, even where the ceremonies are all that wealth could dictate, the floral additions are modest in style and quantity. Stiff, impossible designs are declining in prestige, and there is observable an inclination rather to some few characteristic and emblematic offerings. An elderly person may have laid upon the bosom, or in the hand, a sheaf of wheat, or autumn leaves in some appropriate way may be combined with ripened sheaves of grain. Children and young persons are decked with half-opened buds in token of their unfinished lives, but in no case are rigid rules observed. Individual preference or affection has much scope in these last offices, and as the manner of one person is reserved while another is spontaneous and affectionate, so according to the promptings of different natures we observe the introduction of different methods by which each seeks a common end—the testifying of regardful love and tenderness of care in a committal to the dust.

It may furthermore be remarked that in accordance with present ideas, which are as far as possible to rob the last enemy of his terrors, flowers, if used at funerals, are not always white or sad colored. Gayety would be as distasteful as an excess of gloom, and therefore, while arrays of bright blossoms would by their brightness jar on sensitive nerves, yet those which show some color are not, as formerly, avoided. A subdued cheerfulness which speaks of hopeful resignation is sought for, rather than that which is emblematic of a sorrow refusing all consolation.

Custom—which has usually a foundation in some great truth—has dictated that the corpse shall be borne by near and honored friends. This is pre-eminently right and most appropriate, and hence we find that a number of gentlemen, ranging usually from six to eight, are chosen for the performance of such duty. If the deceased is an elderly person, the pall-bearers are selected among friends near the same age; for a young gentleman, young lady, or child, the pall-bearers should be young men; for a middle-aged person, older friends should, if possible, be called upon.

Pall-bearers at present, however, do not

always actually lift or transfer the cofined body. This is a matter of individual discretion. Sometimes this is performed by servants, or persons hired for the purpose, and in such case the pall-bearers range themselves bare-headed on either side, and are conspicuous in their attendance by the wearing of a scarf of white linen, or sometimes in lieu of this, of black crape. All wear also black gloves, if the deceased is middle aged, or elderly; but in case of the burial of quite a young lady, youth, or child, the gloves should be white. Such paraphernalia is furnished by the undertaker, at the expense of the family.

These latter offices, of course, are only possible when the burial directly follows the funeral services. This, however, is not, of course, always the case, for as we all know the body, for special reasons, is sometimes transferred many miles away.

Friends who attend a funeral, should, if intimate, wear black, but even an acquaintance should hesitate to jar the feelings of the bereaved by the wearing of an elaborate or showy costume. In these days, when black materials of all kinds are so much worn by every one, there is scarce any lady who does not find a black dress among her wardrobe; accessories and bonnet of unpretentious character may surely be procured without much trouble, and thus conventionality, which in this case is on the side of good feeling, will be respected.

Watching by the dead, during the long hours of the night, is a matter of individual preference, but on the whole, we may say that this custom is falling into disuse. It is not objectionable, except by reason of great fatigue entailed upon the living; but sometimes one is forgetful of every consideration except that of rendering every possible attention, even if useless, to the inanimate form, which, though soulless, is perhaps even from that fact more dear.

Friends and acquaintances should always desire to show a sympathy. This can be done with delicacy and unobtrusively, by calling at the house, as soon as information of the bereavement is made public, and leaving a visiting card, with the left side or the lower left corner turned over. Such attention ought indeed to be paid, and doubtless has often a soothing influence on the family in affliction, while it cannot objec-

nably interfere with the privacy which is so much to be desired.

For very intimate friends, of course, there are no rules. They may, and should be at such times of infinite service—giving advice, as they are better able to do than those more deeply interested, performing many delicate and necessary duties, to say nothing of the support of an actual presence, which is often an incalculable benefit and solace to those who suffer the greatest of earthly sorrows.

“Memorial” cards, announcing a death, are frequently sent to friends and acquaintances of the family, especially when the cir-

cle is large and includes those residing at a distance. The card is large, either white or gray, with a broad, black border, and on it is inscribed the name of the deceased, the date and place of birth, residence, and time of death, and place and time of the funeral. This is inclosed in a black-edged envelope to match. Black-edged note-paper is also used for the same purpose, the first page transcribed the same as the card, and on the inside is a short sketch of the life of the deceased, or obituary verses are occasionally substituted. The time of sending is from a few days to one or two weeks subsequent to the funeral.

Curious Mourning Customs.

THE ancients had queer ideas about mourning for the dead. The Egyptian women ran through the streets crying, with their bosoms exposed and their hair disordered. The Lycians regarded mourning as unmanly, and compelled men who went into mourning to put on female garments. In Greece, when a popular general died, the whole army cut off their hair, and the manes of their horses.

At the present day, the Arabian women stain their hands and feet with indigo, which they suffer to remain eight days. They also carefully abstain from milk during this time, on the ground that its white color does not accord with the gloom of their minds.

In China, the mourning color is white.

Mourning for a parent or husband is required there by law, under a penalty of sixty blows and a year's banishment. When the emperor dies, all his subjects let their hair grow one hundred days.

In the Feejee Islands, on the tenth day of mourning, the women scourge all the men except the highest chiefs. Another fashionable custom there requires the friends and relatives of the deceased to assemble on the fourth day after the funeral, and picture to themselves the amount of corruption the corpse has sustained by that time. In the Sandwich Islands persons desirous of going into mourning paint the lower part of their faces black, and knock out their front teeth. No doubt this causes a very sincere kind of mourning for the time.





Children's Fashions.

THE fashions for children at the present time meet every requirement of reason and common sense, and it is the fault of mothers, or those who have the charge of the clothing of boys and girls, if it is permitted to act as an important hinderance to their moral or physical well-being.

Of course, in form there must be variety, and in its adaptation to individual taste, it is necessary to suit one as well as another. But the general tone and tendency of dress for children is simple and practical, the styles are free from hurtful restriction, or injurious elaboration, and while still preserving that conformity to usage which is essential to a child's happiness (for its absence makes it an object of ridicule), it is still quite possible to clothe it sensibly, healthfully, and economically.

The great improvement effected of late years in the manufacture of cotton and woolen fabrics, renders anything more than these quite unnecessary for the neat, and even elegant appearance of the child, while the perfection to which design has been carried, renders it easy to unite simplicity and comfort with artistic beauty.

Children lend themselves so readily to style and distinction in costume, that it is not difficult to see how fond, and somewhat foolish mothers are induced to gratify their own instincts for display in the style of dress for their little boys and girls, quite forgetful of the vanity which it encourages, and the habits which it fosters, while in fact, the idea that it is in reality an expression of true fashion and taste is entirely erroneous. Good taste is never conspicuous, and high fashion requires a degree of plainness for girls, until they have reached their majority, which is almost severity. The judicious mother will, however, blend the essentials, and avoid the extremes in the dress of her children; and while choosing that which will conduce to their permanent welfare, try at the same time to indulge the child's taste for that which is "pretty," for childhood comes but once,

and to surround it with monastic gloom is to take away all that is worth having from it as an experience or a memory.

All the fine dark shades and lovely designs which have appeared in rich silks, and velvets, are now to be seen in fine cambrics, and summer linens, and percales. The grounds give us such shades as were formerly only to be found in cloth, while the mottled and speckled designs show a blending of rich Indian colors, or the daintiest reproductions of small fibrous patterns in white, or light shades of the same color as the ground.

These goods are particularly suitable for every-day spring and summer dresses which need no overskirts, and may consist of a "shirred" waist—1780—and a skirt, trimmed



ALBERT DRESS.



MISSSES' HATS.

with a couple of rows of the bordering to match. The "Eva" blouse-waist suggests another form for mixed goods, either cotton or wool, combined with a plain fabric of the same shade. The skirt to accompany this might be made of the mixed goods laid in kilt-plaits its entire length, and would then require no trimming at all. Kilt-plaited skirts are very much admired for children, and are not difficult to make. They mark a change from the Gabrielle style, which, simple as it looks, is not always economical, because it will not cut over, or greatly enlarge, and it has been worn to the verge of weariness.

The yoked waist, of which the "shirred" waist previously mentioned is a very good example, is also somewhat novel, and more becoming to the majority of girls than a perfectly straight design, or one which follows

the outline of their usually straight, angular forms. Various styles of yoke waists will be found in the annexed Catalogue.

Suits composed of two or more pieces seem to have recovered their ground this spring and among the favorite basques for house and street dresses are stylish jackets, whether real or simulated vests; but these, it should be understood, are more suitable for wool suitings than cotton. The "Estella" is pretty example of this style.

A charming design for a basque is the "Alina." The side-forms on the front are outlined with a flat trimming, and a square is filled in with fine knife-plaiting in front.

A very pretty skirt has a kilt-plaited back, and an apron front trimmed with bow; this is called the "Rena," and there are others which simulate an overskirt, but are perfectly suitable for washing materials.

The coats and ulsters for street wear and traveling, are long and of the *par-dessus* shape. They have attached to them the quaintest of double and triple collars and capes, but are otherwise plainly finished with a simple binding and buttons.

Hose are still worn high, and in dark colors, and no mother should neglect to secure them by our Patent Suspender, with safety-pin attachment, which is the only sure and reliable mode of holding them in position without the use of ligatures which endanger the child's health, and often deform its tender limbs for life.

Shoes for children have been greatly improved. They can now be purchased with broad soles, square heels, and of a natural form, which does not render the child a victim to lameness and corns, during the period of its mortal existence. The sufferings endured from the wearing of improper and badly-shaped shoes have probably been greater than those inflicted by any other one cause, and yet they are mainly self-inflicted, or the fault of thoughtless, ignorant mothers, who yet would suffer torture to save their children from deliberately inflicted pain.



RUBY COAT.

Infants' Clothing.

IF our merchants really looked upon infants as the veritable "Lords and Ladies" of the universe, they could not possibly provide more elaborate garments for the little, soft, velvety caskets of immortality than those that are now exhibited in all of the leading establishments.

Lawn, linen, lace, cambric, silk, satin, and fleecy flannels are the fabrics used to deck the forms of the little autocrats of the household. Although the tender darlings are so tiny that none but the fond mother or careful nurse knows how to hold the "wee thing" properly, there is a disposition on the part of manufacturers to make infants' clothing as *collant* as ladies' draperies are. The little French slips are cut with plain waists, gathered very slightly in the back,

and the skirts, made of scarcely two widths of the goods, are gored very much; while in some the greater part of the material seems to be all in puffs and ruffles at the bottom. Some have French waists, entirely plain, with the exception of the old-fashioned plastron of needle-work on the front, and the gored skirt is gathered and sewed to the waist, while the long coat-sleeves are sewed in quite plain at the top, and cuffs of fine needle-work finish them at the wrists.

Other slips are cut all in one piece, and the top is laid in tiny plaits that form a yoke, both back and front, and a strip of straight goods, or a tape, is sewed underneath to secure the plaits. Broad strings, sewed to the front of the slip, are tied around the waist of the infant.

Every device in the way of trimming is

used on infants' clothing—tucks, puffs, insertings of lace or embroidery, lace or embroidered edgings, and loops and bows of ribbon. Tucks follow the line of the hem all the way around the bottom, and puffs are arranged in the same way, or else perpendicularly or bias, while laces and insertings are put in pretty much all over, forming diamonds, squares, medallions, and all sorts of fanciful devices.

Christening robes are, of course, the most elaborate, and some of these have a plain space left in the waist or on the left arm for the baby's monogram, or the crest or coat-of-arms of the family is used instead. If it is the first baby of the happy parents, the christening robe is of the finest Valenciennes lace and linen cambric, and it is preserved to be the christening robe for all the succeeding babies. A cap to match always goes with this robe in Europe, and a few careful, tender mothers use it here. It has been said that the Prince of Wales wore at his christening the same robe that Queen Victoria wore at hers, and that *his* first-born also wore the same garment on a like occasion. Whether true or not, it is a custom that has something of tenderness and affection in it, and from a pecuniary point of view might be practiced with us, especially if the robe costs \$75 or \$150, as some few that we have seen.

With the better-educated class of people the idea of extra long clothes for infants is nearly obsolete, and we find few of either the imported or domestic garments now much more than a yard or a yard and a quarter in length. The most tasteful slips for every-day wear are cut with tiny yokes that are formed entirely of tucks, either closely laid, or in clusters, with plain spaces between; a tiny vein of solid embroidery and a scallop on the hems of the sleeves and bottom of the skirt being sometimes the only trimming, while others are finished with a very narrow edge of Italian, Valenciennes, or Smyrna lace.

Skirts are trimmed more than the slips or robes, if possible, and all flannel skirts are either embroidered or chain-stitched with linen or silk floss, or saddler's silk. The scallops are all worked *in* the hem, and the edges are not cut out unless it is desired to put rather heavy Smyrna or Irish lace underneath the embroidery. In this case, the lace is sewed on underneath, so as to hide

the upper edge entirely, and allow a little fullness to show between the scallops.

Barrie-coats are always made plain, with a hem turned up all around. The hem is not always turned under the second time, but is kept from fraying by a "cat-stitching" of fine silk floss, and when this is the case, the hem may be turned on the right side.

White cashmere and merino, and fine white, pink or blue flannel are all used for infants' shawls, some being embroidered with fine linen floss, and others with silk floss or saddler's silk, either by machine or hand. While speaking of flannels, we renew our caution, so often repeated, to always wash flannels in *cold* water in which borax has been dissolved, and a good lather made with *plain hard* soap, or *borax* soap. Always be sure there is no *rosin* in the soap, as it will ruin the most carefully washed flannels.

Never let baby wear a soiled or wet garment of any kind, and avoid rubber diapers for *constant* use as you would avoid the plague, as they heat the body, induce perspiration, and weaken the urinary organs to an incalculable degree, thereby inducing weaknesses and disease that will render life a burden to the child who may survive to maturity. It may be necessary to protect the infant's clothing for a journey, with one of these rubber appliances, but as soon as possible remove it, sponge the child's body quickly with tepid water, dry thoroughly, and replace with dry, warm clothing.

Unless an infant is very delicate and backward, it should be put in short clothes at six months of age, and its feet kept dressed in merino or silk boots, or soft, knitted silk or wool socks, until it begins to creep; then soft, kid shoes, with soft, kid soles, may be substituted, and care must be taken that they support the ankles without confining them.

For the first short dresses, the variety is as great as in the long robes and slips, and the styles are much the same. The clothes reach to baby's heels, and until it walks they need not be shortened to the ankles; then, for a year, or until baby is two years old, at least, keep its clothes long enough to cover the little legs, and keep the socks well up to the knees.

Domestic-made robes, slips, night-dresses, and in fact all garments, are cheaper than those imported, and so neatly made as to

challenge admiration. Of course, they are mostly machine-sewed, but in all else they are, many of them, duplicates of those imported. For the "first" short dress, a slip laid in plaits or tucks from the neck to the knees, and a narrow flounce added, is a favorite style; while many others are simply gathered into a yoke both back and front, and hang loosely to the ankles. A little French apron, to be worn as a first short dress, or over it, has a fancy yoke, with plain coat-sleeves, and the skirt is gored so as to hang straight at the back, and is sewed to the yoke without fullness; a cluster of tucks and needle-work finish the edge and the sleeves. Sashes of ribbon are used with the first short dresses, but not with the robes or long slips.

Cloaks are made either circular or sacque-shape, and a deep cape is added. Embroidery is largely used as a trimming; also fringe of white silk or chenille, white silk knife-plaitings, and bias silk fringed at the edges and ruffled up to simulate a feather trimming.

White merino cloaks range from \$20 to \$75. Those at the first-named price are nice, and of good quality and make, and the extra charge is in consequence of an amount of embroidery, which for the higher price is very elaborate. Those for \$20 are nicely finished, lined with silk and interlined with flannel.

Caps are made of real or Italian Valenciennes lace insertings and edgings, and lined with silk. Ruches of lace surround the face, and white, pink, blue or cardinal ribbons are disposed in knots about the cap. Pretty caps are also made of shirred swiss, and lined with any delicate color of plain silk. Caps trimmed with Italian lace are from \$3 to \$8.50; with Valenciennes, from \$12 to \$16.

Silk net caps are very fashionable in navy blue, cardinal, or ruby, white and pink. These are lined with silk matching the net, and finished with ribbons of the same color; price, \$3.50. Bonnets of crocheted or netted white silk, lined with soft white silk and with loops of white gros-grain ribbon on them, can be had for \$3; the makers agree to do them up to look as good as new for \$2 when they are soiled. Boys' caps of the same material cost \$4.

The cunningest little shoes are made of

white, pink, or blue satin, embroidered in a pretty design, and cost from \$1 up to \$1.75. Cashmere shoes of the same style cost from 75 cts. up to \$1.25; kid, from 50 cts. to \$2.25; crocheted zephyr, from 35 cts. to 75 cts.; and silk and zephyr mixed, from 75 cts. up to \$1.25.

Crocheted zephyr sacques, hoods, and mittens supply most comfortable accessories to infants' wardrobes, the sacques and hoods being finished with dainty ribbons of delicate color, and the hoods lined with soft silk if required. Crocheted sacques of fine Shetland and split zephyr wool, either in white or with a delicate color combined, cost from 80 cts. to \$2.50 each, the latter having an edging of silk crochet or a pretty-colored ribbon run around the sacque. Bibs are made of all materials, from Canton flannel, piqué, or soft Marseilles to the most expensive laces.

Baskets are so prettily trimmed that they seem intended for ornament; but their beauty does not prevent their usefulness, and the trimmings are so arranged that they can be removed at pleasure, laundered, and put on again to look as well as new. These can be purchased for from \$6.50 upward.

Below we give a list of articles and prices, from which any mother can clothe her baby neatly, even elegantly, and not violate either good taste or propriety.

These articles are all made of good material, and most of them hand-made, and are therefore more soft-looking and appropriate for the purpose than if made by machine; but for those who prefer machine work, we can furnish them made in that style.

PRICES.

INFANT'S WARDROBE FOR \$81.

2	Flannel Bands, @ 50c.....	\$1 00
2	" Barrie-Coats, @ \$2.25.....	4 50
2	" Skirts, @ \$3.50.....	7 00
2	Cambric " @ \$2.00.....	4 00
2	" tucked, @ \$2.50....	5 00
6	Linen Embr'd Shirts, @ \$1.50... ..	9 00
3	Nainsook Night-dresses, @ \$2.50... ..	7 50
3	" Slips, @ \$3.50.....	10 50
2	Yoke Dresses, @ \$5.00.....	10 00
1	Best Dress.....	15 00
3	Pairs Knitted Socks, @ 50c.....	1 50
1	Flannel Blanket, embroidered.....	6 00

\$81 00

INFANT'S WARDROBE FOR \$118.

4	Flannel Bands, @ 50c.....	\$2 00
2	" Barrie-Coats, @ \$2.25	4 50
2	" Skirts, @ \$3.50.....	7 00
1	" " embroidered.....	5 00
2	Cambric " @ \$2.25.....	4 50
2	" " tucked, @ \$2.50.....	5 00
3	Linen Shirts, embroidered, @ \$1.50..	4 50
3	" " " @ \$1.75..	5 25
3	Nainsook Night-dresses, @ \$2.25....	6 75
3	" " " @ \$2.50....	7 50
3	" " Slips, @ \$3.50.....	10 50
3	" " Yoke Slips, @ \$4.00	12 00
1	Robe dress.....	20 00
1	Merino Shawl.....	8 00
1	Furnished Basket.....	9 00
4	Pairs Knitted Socks, @ 50c.....	2 00
3	" " Socks, @ \$1.50.....	4 50

\$118 00

For \$43 we can furnish a complete outfit, every article nicely made, but machine-sewed, comprising two flannel bands, 2 Barrie-coats, 2 flannel skirts (1 embroidered and 1 plain), 1 embroidered flannel or merino shawl, 6 linen shirts, 4 night slips, 4 morning slips, 3 day dresses, 3 cambric skirts, 1 Eureka diaper, 1 set linen diapers, 4 bibs, and 1 baby-basket completely trimmed and furnished.

For those who prefer making up for themselves, we furnish for \$2 a trimmed set of infant's patterns, consisting of a dozen of the most necessary and desirable articles. Or we will send by mail, postage paid, any of the patterns, in illustrated envelopes, shown in the annexed Catalogue, at the prices there published.

Christenings at Home.

IN families of means and position christenings are sometimes made occasions of much festivity, and invitations are issued in advance to personal friends and acquaintances in the same way as if an ordinary reception were contemplated.

Preparations, more or less elaborate, in the way of floral decorations for the drawing-room and other parts of the house, are also made; and such ornamentation is, indeed, an essential feature in these semi-religious entertainments.

Besides the decoration of the apartment in general, the improvised font—which may be any handsome bowl of silver, glass, or china—is always richly adorned with flowers set about with a greater or less degree of skill. Usually it is quite hidden on the outside by such additions, and the stand or table on which it is placed is completely covered with choice blossoms, among and over which clambering vines of smilax hang and are entwined in all manner of graceful ways.

Above, is generally placed a white dove, suspended by curious art, in such wise as to seem hovering over the spot where the sacred rite is performed. Such charming emblem may be made of white flowers attached by the florist to a wire frame of the desired shape; or again, a real white dove is preferred, but in the latter case the art of

the taxidermist is brought into requisition. The family are attired as if for a dress reception, and, as may be presumed, baby has on its very best. The style of dress suitable for christenings is mentioned in the subjoined article on infant's wear. Guests also dress handsomely, and in about the same style as on occasion of a reception.

The company assembled, and all being in readiness the babe is brought in; the parents,—sponsors, if there are any—or one or two immediate relatives or friends take position before the font, and the ceremonies are gone through with, after the approved form, whatever it may be. This, of course, varies according to the faiths of respective parties. Upon the conclusion, as may be imagined, congratulations are offered, the baby becomes the center of attraction, and whether deservedly or not, receives a due and expected share of compliments. Whether it remains for a long or a short time in the drawing-room, depends, of course, on its behavior. If good humor is in the ascendancy, its presence is prolonged; but if a contrary state of feeling prevails, as may readily be imagined, it is dispatched to the nursery.

Refreshments are in order, upon the conclusion of the religious ceremonials, and these are always abundant and choice; consisting of such things as are customary on occasion of an ordinary festivity.

Music is a feature in these entertainments, and is simple or more complex in character according to the taste or liberality of the master and mistress of the house. Sometimes a band of musicians perform, but not unfrequently, the services of a pianist—either a relative, friend, or hired—and a quartette of singers, who may be friends or relatives, or professional artists, are called into requisition.

The fashionable hours for christening in the above-described style are from four to six o'clock in the afternoon. Sometimes three o'clock is named as the hour for assembling, but six is usually the time for breaking up. The master and mistress of the family, the sponsors, or such immediate friends or relatives as stand at the font, do not, as a rule, appear in the drawing-room before the commencement of the baptismal services.

Upward and Downward Reasoning.

IN this age of speculation it is curious to note the *tendencies* of the various philosophies which covet our notice. It is impossible, of course, in our present limits, to specify all, but from many we select two, whose theories advance in precisely opposite directions.

There is a class of philanthropists who aim to elevate the human race by bringing to their aid the accumulated experience of ever-improving centuries; by seizing upon the almost omnipotent agencies of steam, the printing-press, the telegraph, and other inventions too numerous to mention. By them, each new discovery of science is gladly hailed, as with aspiring thought they welcome the refined and softening influences of advancing civilization. Their watchword is "Progress." They reason upward.

In direct opposition, we find another class of thinkers, who would carry us back to Nature. They traverse primeval forests and penetrate into deserts far removed from civilization, but in place thereof, what do they find? Some scattered tribes of wandering savages; but even among them, they are shocked to discover the traces of some art.

Still, however, the search is not relinquished; and, disappointed in even the most unenlightened of the human race, they go down a step lower to the beasts, in order to obtain examples for our imitation, and give us as a cogent reason why we should do this, and why we should not do that, that an ox or a horse does this, and does not do that. Their watchword is "Reform." They reason downward.

We prefer to follow a philosophy, which,

reasoning upward, seeks continually to elevate the human race, rather than that which sets before us as examples the brute creation, by a process of downward reasoning.

THE PHYSICAL AND ÆSTHETIC COMBINED.

Scarce any doctrine is so absolutely false as not to contain some grain of truth, and even in the midst of the manifold absurdities set forth by those who reason downward, there is an admixture of something good in the hue and cry set up in regard to Nature.

The spirit of a genuine advancement does not, however, seek to overturn Nature, to warp, or in anywise deface her handiwork, but rather, to develop and sustain. Year by year, indeed, true science endeavors patiently to learn her secrets, relinquishes pleasure, and spends toilsome hours of research to know her verdicts, and once known, they are obediently followed.

The clothing of the body is one of the most important arts, and according as it is rightly or wrongfully accomplished, depends, to an infinite degree, the welfare of our race. The discussion thereof is not a vain or frivolous one, but one of exceeding magnitude in its consequences.

How to combine judiciously that reverence for nature (which is the distinguishing attribute of the intelligent scientist) with that earnest cultivation of the æsthetic, which is one of the most elevating influences of our existence, is a problem of great interest.

Perfect dressing combines physical comfort with grace of outline. The attainment of the latter need in no wise prevent the accomplishment of the former. The two go

hand in hand, and thus, while perfecting the æsthetic, we carry out in full force the laws of health, on which, indeed, the æsthetic is dependent.

THE CORSET, ETC.

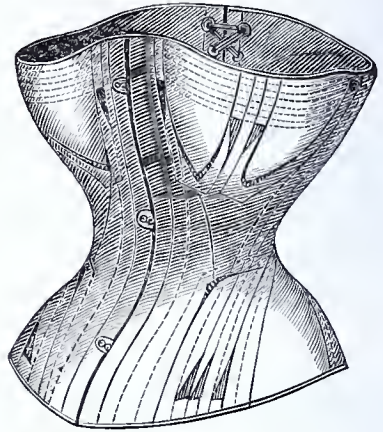
A perfectly contrived corset contributes to both physical development, and also to the æsthetic. Mme. Demorest's Artistic Corsets—for which a medal and diploma were awarded at the Centennial International Exhibition—fully meet every requirement of the physical nature; while, at the same time, they are justly celebrated as more conducive than any others toward the attainment and preservation of a symmetrical form and graceful carriage. The necessity for padding, always injurious, is done away with, and the absolutely perfect proportions render all undue compression of the form unnecessary.

This desideratum is attained by the use of fine whalebones in the bust gores, and by making the correct size of bust to accord with that of the waist, instead of lacing the waist to agree with the fulness of bust. We deem it advisable that all corsets be supported from the shoulders, and that they be worn loosely enough to receive this support without clinging to the waist; but it is imperative that all slender ladies should so wear them. The lady who is so thoughtless, we ought to say ignorant, of her own organization and the laws of health, as to lace her corset so that respiration is impeded, will gain nothing by discarding the corset.

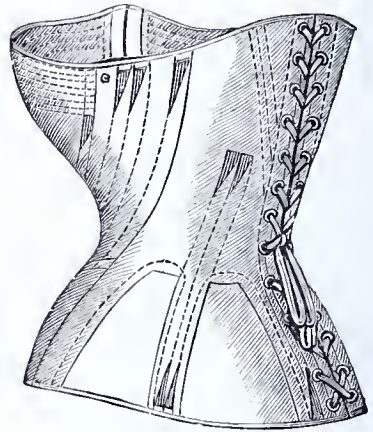
Underclothing put on at the waist tight enough to hang evenly, is much too tight for health or comfort, and its weight is added to the tight girdle. Discarding corsets is not the remedy, but a corset of the proper size, worn loosely, and supported, as we advise, by means of an eyelet just back of the bust gores, attaching by a lacer to the skirt supporter. This supports the bust and corset in position, and is, indeed, the only point of support the corset requires.

Three separate arrangements are provided as supports for the corset, viz.: Mme. Demorest's Shoulder Brace and Skirt Suspender, Mme. Demorest's "Convenient" Skirt Suspender, and a plain strap made of the same material as the corset, each style attaching by means of a lacer and eyelets, so that either may be selected and easily adjusted.

MME. DEMOREST'S "ARTISTIC" CORSETS.



FRONT.



BACK.

These are made in durable material, of superior quality; they wear unusually well, and are guaranteed to remain in good shape to the last.

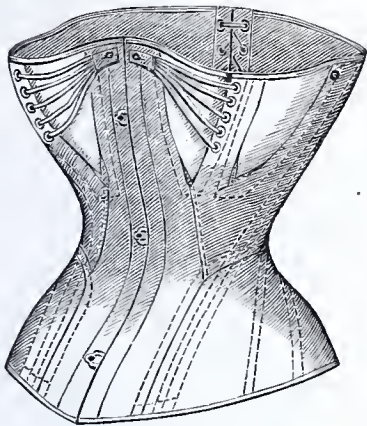
For general wear those made in *coutil* and satin jean are chiefly to be recommended, but still more elegant styles are sometimes made in cashmere, satin, or silk; the latter, however, not being kept on hand, but made to order. Corsets in white *coutil* are \$5 the pair; in satin jean, \$4 the pair; lined "Artistic" corsets, made of French jean, \$3; or, without the bust bones, \$2.50. In more expensive material, of course, they are higher priced. Bridal corsets of silk, satin, or moire, and colored corsets in *coutil*, satin jean, cashmere, satin, or silk, are promptly made to order.

In similar style and shape to the "Artistic" corsets are the

BONELESS CORSETS,

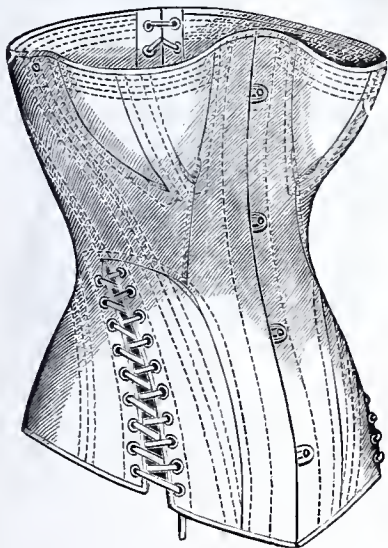
the only difference being that, instead of the whalebones, thick soft cords are substituted.

In fastening the front, also, buttons and button-holes replace the ordinary attachments, and there are no steels. In white *coutil* and satin jean, they are the same prices as the "Artistic" corsets.



NURSING CORSETS

are made in the same way as the "Artistic" corsets, but have an opening on each side of the bust, that may be closed by narrow tapes, which, united at one end, are attached by a button to the steel in front. The entire arrangement, however, can be clearly comprehended by reference to the illustration above. Nursing corsets in *coutil* are \$5.50 the pair; in satin jean, \$4.50. "Boneless" nursing corsets can be furnished at the same prices for those who prefer them.



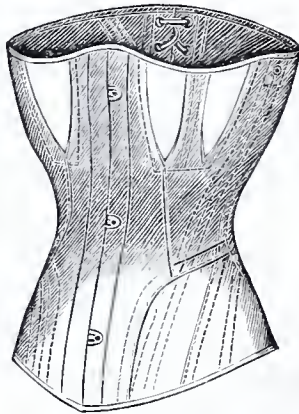
ABDOMINAL CORSETS

are made on the same principles as the "Artistic" corsets, but are considerably longer, and laced on the front gore of the hips. In

coutil, they are \$5.50 the pair; in satin jean \$4.50.

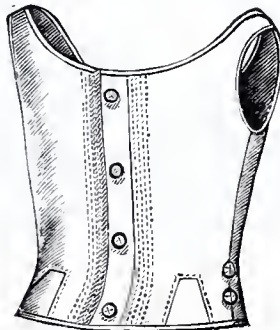
Should corsets be ordered, either from stock or to be specially made, exact measures must be given of the waist, the length under the arm, and the bust, and in addition, for the "Abdominal" corsets, the desired length for the front.

In all the above styles, \$1 extra from the given prices is charged for sizes measuring from 26 to 30 inches in waist measure, and fifty cents additional for every four inches beyond 30 inches. In every case, if the corsets are made to order, \$1 extra is charged. In *coutil*, sizes over 26 inches, made to order, are from \$6.50 to \$8.50; in satin jean, from \$5.50 to \$7.50.

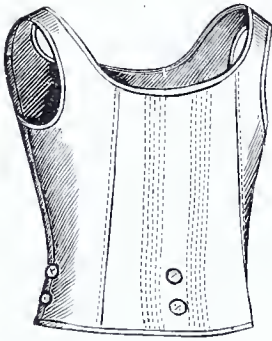


MISSES' CORSETS

are made on the same general principles as the ladies' corsets, but have the bust gores smaller, and the whalebones across the bust omitted. They are made of French Jean, in sizes for misses from twelve to fifteen years of age, and cost from \$2 to \$2.25 per pair, according to size; fifty cents extra being charged when made to order. "Boneless" corsets are made in the same shape for those who prefer them, and cost from \$2.25 to \$2.50 per pair.



CHILD'S CORSET—(BACK).

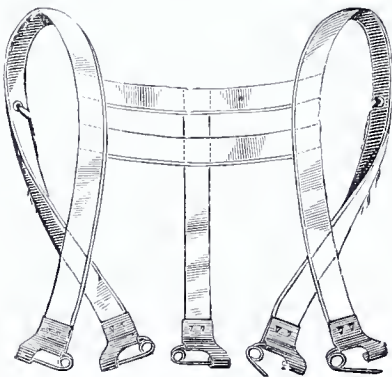


CHILD'S CORSET—(FRONT).

Our children's corsets, or rather, corset waists, have achieved almost as decided a reputation as our "Artistic" corsets for ladies.

They are made of French jean, and *without whalebones*, having heavy cords closely stitched instead, which give shape and form to the waist. The shape of the armhole, too, is such that the usual annoyance of shoulder-straps, "slipping down," "tearing out," or in any way restraining the movement of the arms, is entirely avoided. Two sets of buttons at the bottom of the corset furnish ample accommodation for the fastening on of all underclothing. The button-holes with which the corset is closed in the back are made by *hand*, consequently they are strong and durable.

Children's corsets come in sizes for from two to twelve years, and cost, for a single pair, \$1.25, or for two pairs, \$2.25. Either of the foregoing can be sent by mail, post free, on receipt of price.



MME. DEMOREST'S COMBINATION SHOULDER BRACE AND SKIRT SUSPENDER.

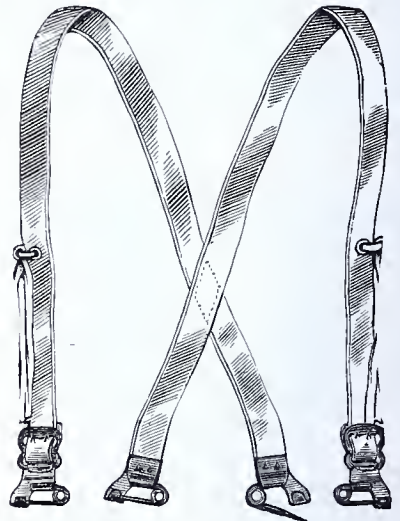
WITH THE NEW PATENT SAFETY-PIN ATTACHMENT.

We have lately still farther improved our COMBINATION SUSPENDER AND SHOUL-

DER BRACE, so that it can be attached to any well-shaped and well-fitting corset, and have succeeded in effecting an incredible improvement in many somewhat round-shouldered, narrow, stooping, or flat-chested persons. This result is achieved without any of the compression, padding or strain upon the nerves and muscles, which are generally understood in the term "braces." Our brace is really a supporter which bears the weight of the clothing, nothing more; and with the aid of a finely-shaped, but not tight corset, adds a symmetry to the figure.

The suspender should be attached to the underskirt, so as to act as support both to that and all other skirts; and made in webbing of the best quality, is very durable. Fastened by means of eyelets and lacer to the corset each side of the bust, both corset and bust are in consequence supported, no matter how loosely the corset may be worn, and thus all discomfort, whether real or imaginary, from the wearing of a brace is avoided. Price 75 cts. per pair.

Some persons, nevertheless, do not like a brace, and for these as a support for the skirts is provided Mme. Demorest's



"CONVENIENT" SKIRT SUSPENDER,

which, composed of two pieces of wide webbing, crossed in the back, and finished at the ends with the New Patent Safety-Pins and Buckles, require no buttons or sewing, and are adjustable in length. Eyelet holes are also provided, so that they can be attached to the front of the corset in the same way as the supporter. In four sizes for ladies, they are 35 cents the pair.

In connection with this admirable mode of

dressing, our method of supporting the hose is very important. The wearing of garters, as is well known, interferes with the circulation of the blood, thereby producing many injurious effects.



MME. DEMOREST'S STOCKING SUSPENDERS,

which afford an easily arranged and simple way of supporting the hose, need but one trial to give entire satisfaction. By means of our superior patent safety pin, they are easily attached to the stocking and to a point of support above, and do not in any way interfere with the usual way of arranging the dress. They require no buttons or sewing, and in length are readily adjusted by a buckle. Directions for use accompany each box, in which they are put up. Price, 35cts. per pair.

Finally, Mme. Demorest's Corset, Skirt Suspenders and Stocking Suspenders, used in combination, constitute that mode of dressing which, based on principles of sound sense, has been approved of whenever tried, and indorsed by physicians of the highest standing.

All these articles received the highest awards—Medal and Diploma—at the Centennial International Exposition.

The corset, which supports without compressing the figure, should be loosely worn ; the skirt suspender, which is attached to the

corset, relieves the back and hips of all injurious weight ; and the stocking suspenders obviate the necessity of ligatures around the limbs. Full play is thus given to each muscle of the system, a graceful carriage is imparted, and the health of the wearer is preserved.

It will be observed that the auxiliaries to a healthful adjustment of the underclothing offered by Mme. Demorest do not involve additional sewing or work of any kind. They are, indeed, constructed to meet the wants of the lame, as well as the lazy—those who can't sew, and those who won't ; and when once adjusted, give no farther trouble till worn out.

For the preservation of beauty, the prime requisite is the preservation of health, and toward the attainment of this last result—or more accurately to term it, the accomplishment of both—there is no step more important than that of relieving the hips from the weight of skirts which drag heavily, and beyond a doubt are most injurious in a hygienic point of view.



THE ABOVE ILLUSTRATION SHOWS THE MANNER OF ATTACHING THE STOCKING SUSPENDER.

Fashionable Tournures.

AS there has been no material change in the style of dress, which is still *en fourreau*—close fitting—there is no probability of crinoline being used to any great extent at present; but as there are many ladies who require something to support the "Princess" dress and polonaise at the back, we present several designs of *tournures* which may be worn with comfort, and add elegance to the toilet.

All *train* dresses require something to extend the train properly, and for that purpose we commend the long *tournure*, which presents the most perfect support for trained skirts that is in the market. The length is thirty-eight inches in front and sixty inches at the back. The foundation at the back is of cross-barred crinoline, cut in a stylish train shape. Three casings are sewn across this foundation, in which are drawing-strings for tying back the skirt as tightly as may be desired to secure a perfect fall for the drape-ry that is worn over it. A bustle of muslin and steel springs from thirteen to nineteen inches long, extends from the waist toward the top drawing-string. The steels can be removed from this at pleasure. The bustle is tied to the foundation at each side, and, as it has a separate band, it is buttoned to the band of the foundation, so that it can be detached and laundried at pleasure.

Over the foundation is a separate gored train of Victoria lawn, trimmed with full flounces of the same goods, the top flounce being put on so as to nearly meet the bottom of the small bustle, the bottom of the train forming the lowest flounce, which has the effect of two skirts. Two eyelet-holes are worked under the heading of each flounce, in the middle of the train, and tapes passed through these holes secure all the fullness in the middle of the back, where it properly belongs. Tapes sewed to the edges of the train, at either side, serve to tie it fast to the foundation, which extends only at the back

as far as the sides. An extra flounce of starched muslin is placed between the law and the foundation of the train, and thus additional spread is given and a perfect far train obtained.

The apron is of lawn, finished with a deep flounce of the same goods, which is put on



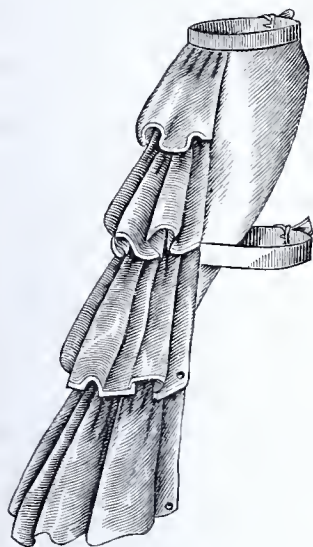
LONG TOURNURE.

plain around the front and sides. It is securely attached to the foundation at the side seams, so as to hold it firmly in place, and yet allow a graceful sweep to the train. This elegant *tournure* is furnished, completed in the above manner, for \$10. Made of fine swiss muslin, with embroidery, the price ranges higher, according to the quality of goods and amount of trimming, say \$14 or \$15.

It must be understood that this elaborate *tournure* is designed to be worn directly

under the dress, and in the house only, as it is too long and too easily soiled to be worn on the street or promenade.

A simpler style, without the foundation, but having the flounces and a small bustle at the back, made in Victoria lawn, can be furnished for \$7.50. This may be basted inside the back of the dress if so desired, and will save much trouble to the wearer.



SHORT TOURNURE.

The short *tournure* is composed of a muslin foundation, having casings in which steels are run, and four, corded crinoline flounces, gathered on drawing-strings, buttoned on the foundation, across the back and at the sides. Linen buttons, with shanks, are passed through the holes in the flounces and through the foundation, where they are secured underneath with rings. The steels can be withdrawn, the buttons removed, and the whole *tournure* taken apart and easily laundered. Washing, starching, and drying is all that is necessary, as the ruffles will keep their stiffness better if they are not ironed. This *tournure* is furnished in three lengths—36, 38, and 40 inches, back measure, for \$2.50 each size. It is one of the most desirable for wear under walking-length skirts, or even with a moderate train. A graduated gore, and straps across the front, hold it in place.

A modification of this short *tournure* is made on a narrow foundation, with two bias crinoline flounces, the bottom one being seventeen inches deep, and the one above thirteen inches. These flounces are attached

to the foundation, the same as in the short *tournure* illustrated, and a small bustle is formed at the top, by casings in which very light steels are placed, that can be removed for washing. Price \$2.50.

A word of advice as to the manner of laundering may not be amiss. The *tournure* is washed, scalded, rinsed and blued in the usual way, and then dipped in boiled starch as hot as the hands can bear, and the starch rubbed into the ruffles in the same manner as if one were washing the dirt from a garment. It should be then pinned to the line by the band, and the ruffles and foundation shaped with the hands, all the plaits being laid in flutes at the bottom. These must be adjusted, from time to time, while the skirt is drying, so that when it is dry, they will be in good shape, and it will not be necessary to iron any part of the *tournure* except the waist-band. If it should not be stiff enough, it is very little trouble to give it another starching.

The *balayouse*—pronounced bal-lay-yuse—is made of coarse white muslin, the better to retain the starch, and is about three-fourths of a yard deep in the center of the train. Two ruffles of muslin are placed plainly at the sides, and gathered as closely as possible in the middle of the train, the foundation being gathered into a band at the back, and held plainly elsewhere on the band. This is basted *inside* the dress train, or else outside the petticoat. If basted inside the train, it must be attached to the seams at either side the train, and can thus be raised with the dress train, which is preferable to having it attached to the petticoat. We furnish these of plain muslin for \$1.50; made to order, of finer materials, they come from \$2 to \$3 or \$4 extra. When laundered, they support the train better if they are simply ironed, without being fluted.

The same style of *balayouse*, made of black or colored mohair alpaca, with two flounces box-plaited on the foundation, we furnish for \$1.50. These are most serviceable for out-door wear, as the mohair alpaca sheds dust readily, and only requires a good shaking and brushing to freshen it up.

The small *tournures* can be worn outside of all the skirts, just under the polonaise or Princess dress, or directly under the dress-skirt, and can thus be readily removed if one does not like to retain them in-doors.

Ladies' Underclothing.

AS everybody seems "antique-mad" nowadays, no one need feel shocked at the revival of antique embroideries on ladies' underwear. In the "Great Wardrobe Accounts" of Elizabeth's reign, there are numerous entries of "smocks" for her royal person, "wrought in divers colors of black, red, or gold, and edged with bone lace of gold of various colors." Oak leaves and butterflies adorned the bands of these royal garments, which were given at New Year's to Her Majesty by loyal subjects, both male and female. "Coventry blue" is also spoken of as one of the favorite "bride laces" of that time, and was no doubt used to garnish the garments of the wedding guests.

With these historic precedents, fastidious ladies will not be shocked to find that colored embroideries are coming into favor again for ladies' underwear. While pure white is shown in most of the manufactured garments, there is a large line of colored embroidery shown that is intended as a trimming for garments made to order, or made by industrious ladies at home. Black, red, blue, yellow, and pink, are a few of the choicest colors used, either separately or combined.

The shape varies little, if any, from that of the past two seasons; the style of dress still in vogue demands underclothing in which there are few or no gathers to enlarge the figure about the hips and waist, where a smooth, unwrinkled effect is so necessary.

Nothing is better suited to produce the effect of perfect smoothness and ease than our "improved" patterns 2114, 2112, 2106, and 2111, giving respectively the yoke train skirt, yoke underskirt, chemise drawers, and Gabrielle chemise—the latter answering for corset-cover, skirt, and chemise, while giving a support from the shoulders for all the other clothing, which may be attached at the waist-line by means of several rows of buttons. The chemise drawers also combine the latter advantages, besides dispens-

ing entirely with *bands* of any sort around the waist, the short skirt being used instead of chemise, and attached by means of buttons to the corset waist of the drawers.

Ladies who cannot work button-holes nicely, or who may not have time for it, can use an excellent substitute by sewing loops of narrow tape—linen bobbin is best—to the top of the skirt, and these will hold as securely as button-holes; and if less bulk is desired about the hips, the loops may be lengthened a little, so as to bring the underskirts lower at the point of fastening than the upper ones are.

We are convinced that those who once adopt the "improved" patterns for underwear will not easily discard them for the old style, unless a most radical change in the form of outer garments should likewise demand a radical change in those worn underneath. Our improved patterns are so constructed as to meet all changes; ladies who desire greater fullness across the bust having only to apply the gathered piece that comes with each corset-cover pattern as full as they wish to have it; while those who are stout can dispense with it altogether, making a plain waist with the darts well taken up, and the waist may be cut either high or low in the neck, as the wearer chooses.

The best method of finishing the seams is to sew them up on the *outside*, open them and then lay over on the outside a bias band of the material from one-quarter to three-eighths of an inch wide, which is to be secured by a row of machine stitching at each edge. This makes a neat finish for the seams, imparts additional strength, and serves as a support for the buttons from which the other skirts are to be suspended. The buttons can be placed to suit individual convenience.

By adding to the length of the "improved" chemise, a long skirt is obtained that can be trimmed in any desired style and ruffles added at the back to form a *tour*

ure. Ready-made, the improved chemise—, as it is sometimes called, the “combination suit”—costs from \$2.25 up to \$5.50 for the short length; but cut to form a long train or demi-train skirt, with very full pounces in the back, they cost from \$10.50 up, according to the style of trimming.

Sensible ladies will also adopt the improved patterns for flannel under-garments, which may be very neatly made, and finished with Smyrna, Irish, or home-made crochet lace; or “ice” wool of a contrasting color makes a pretty finish, crocheted in case pattern, to the edges of flannel. The flannel is rolled on the edges, and the crocheted edge punched through just above the roll; and this holds securely, and lasts as well, or better, than if sewed on. With under-garments made of flannel and fitting easily, a walking-skirt of ladies’ cloth or mohair, and other accessories of the toilet to correspond to comfort, any lady may almost defy the weather, and bid good-bye to headaches and nervousness.

While all will not conform to the extreme changes in the fashion of their under-clothing, there are modifications that are very desirable, among which may be named the imported and domestic skirts, gored and set into a yoke. These cost from \$2.50 for the shortest size, to \$12 or \$15 for the walking and trimmed ones, according to the amount of trimming on each one. The trimming now extends across the front breadth, and many of the walking length are made perfectly plain, excepting an embroidered flounce put on without gathers, around the bottom of which there is basted a fluted ruffle, about one inch deep, which can be taken off when soiled, and another substituted in its place. A demi-train of three graduated ruffles can be buttoned on to the back of this petticoat, high enough up to set the dress well out in the back of the skirt, and yet not interfere with the outline of the waist.

French underwear is all hand-wrought. From the dainty designs of flowers, wheat, corns, and delicate sprays of embroidery, to the dainty sewing together of the whole garment, woman’s fingers patiently ply every stitch, and, as living expenses in France are much cheaper than with us, our merchants are able to import and sell these beautifully made goods at a comparatively moderate price.

French chemises are made without gathers around the neck, which is often cut square, and have a drawing-string running only from the shoulders across the front. For summer wear many of these have no sleeve, a strap or band across the shoulder being used to keep the garment in position. The material employed is either sheer linen, percale or lawn. Many of the French night-dresses have a cluster of fine tucks reaching from the neck to the waist, in the back as well as the front, thus dispensing with the yoke. Straight, turn-down collars, much wider in front than at the back, finish the neck, and deep cuffs finish the coat sleeves, which are gathered very slightly. Either white pearl, or engraved bone or ivory buttons fasten the cuffs.

Train, or extension skirts, made of French lawn or *batiste*, cut with a “fan” train, and trimmed with plain ruffles of the material, cost from \$7.50 up. These are, of course, only worn in the house, or with a carriage costume, directly next to the dress. Made of fine cambric, swiss or other diaphanous material, and plentifully garnished with lace and ruffles, these extension skirts are worn with the short sacque *matinée*, or long “robe *matinée*” for an elegant *negligé* toilet. The “robe *matinée*,” something in the style of a *pelisse*, is cut with several seams in the back, is half-tight, and has a kilt plaiting added at the back which just reaches the floor, while the elaborately trimmed train extends below, and beyond this, and gives the entire costume an appearance of elegant negligence. The short *matinée* or sacque reaches nearly to the knees, and has also a plaiting at the back, or some other fancy device to annul the plain appearance, and a garniture of torchon, Smyrna, or Chny lace finishes the edges, collar and sleeves, and broad flat pockets. Both these garments are made of *gros de Naples* or soft twilled silk, and cost for the sacque from \$12 up, while a “robe *matinée*” made of the same material, of ruby or cardinal shade, costs from \$60 upward.

Underwear of *gros de Naples* silk is made up entirely to order for customers by first-class dealers; the colors employed vary from orange to white, blue, rose and lavender, and may be laundried like linen or cambric, only omitting the starch, without fading the colors. The sets of corset-cover and drawers

trimmed with Italian lace and inserting cost from \$11 up; demi-train skirt, flounced and trimmed suitable to wear directly under any dress of thin material, costs from \$30 up; the "combination" corset-cover and Gabrielle demi-train skirt, from \$65 to \$75, or more; a walking-skirt of Chinese silk with kilt-plaiting may be had for from \$12 up.

The warmth and lightness of silk has overcome the prejudices of the better class of ladies regarding under-clothing made of this material; and, as it is considered very beneficial for invalids or delicate persons, and all laundry difficulties are removed, there is reason to predict great favor for it.

A combination costume or "improved" corset-cover and drawers is made of raw silk, thick and warm, and is well adapted to rheumatic invalids who are exposed to the humid atmosphere of the sea-shore or lake regions, or are subject to the sudden changes of mountainous districts. Elderly ladies of thin blood may find great comfort in these warm, healthful garments, and, considering they may be laundered frequently *without* losing their good properties like medicated flannel does, they are of reasonable price at \$6.50 for the plain, but higher priced for trimmed ones.

In domestic underwear the finest French patterns are duplicated in all the soft-finished cambrics and shirtings, Hamburg embroidery taking the place of needle-work. Torchon and Smyrna laces will still be used to some extent, but an effort is being made to revive the old-fashioned cambric ruffles with open, hem-stitched hem, and fine, narrow Smyrna or real Valenciennes lace sewed on the edges. The "Cash" frillings, both white and colored, will also be used on *trousseaux* made to order, as well as *guipure* embroidery of fine quality, and Irish hand-crocheted lace will find favor with exclusives. Indeed, so many styles of trimming present themselves that all grades, from the wife of the millionaire to the independent bread-winner, may suit their purses, if not their tastes.

Below we give prices of first-class ready-made underwear, made of good materials and neatly finished.

Chemises, with corded bands, may be purchased as low as 80 cts.; in the same style, of finer muslin, 90 cts.; with tucked bosom, \$1; with corded band, trimmed with needle-

work edge, \$1.05; bosom of tucking and needle-work insertion, trimmed with embroidery, \$1.30; another style of tucks and insertion, trimmed with needle-work, \$2.50; and still handsomer styles, \$2.75, \$3, \$3.50 and upward. Chemises trimmed with Smyrna lace inserting and edge, \$2.50; finer style, with lace center-piece, \$3.50. Other styles of chemises are plainly but very neatly finished with Italian lace, and may be purchased for \$1.10; with tucked plain band, and Italian lace inserting, \$1.25. Very pretty chemises, with puffed band and center-piece, with needle-work edge above and below, sleeves to match, are \$1.60.

Drawers with tucks and hem are 50 cts. the same style, in finer muslin, 80 cts.; with tucks and ruffle, 70 cts.; the same style, finer muslin, 90 cts.; clusters of tucks trimmed with needle-work edge, are \$1.00; same style, finer, \$1.15. Drawers with tucks and insertion of Italian lace, with edge same, are \$1.25; with two alternate clusters of tucks, needle-work insertion and edge \$1.25; same style finest quality, \$1.60. Richer styles are at \$2, \$2.25, and upward. Drawers with tucks and band of embroidery which is now so fashionable, are \$1.25; very pretty styles, with alternating tucks, embroidery between, and embroidered edge, \$1.60. With three clusters of tucks, and wide tucked ruffle with embroidered edge \$1.35; with tucks and white dimity embroidered edge, a very genteel style, \$1.20; cluster of tucks, with two puffs alternating with embroidery, and with wide embroidered ruffle, \$2.25; the same style, plainer, \$2.

Night-dresses all have a double yoke at the back. Styles with yoke in front, tucked in spaces, with ruffles at neck and sleeves are \$1.30; prettily tucked in spaces, with embroidery on neck and cuffs, \$1.75. Another style with embroidery on the sides of the yoke, cuffs to match, \$2.50; same style with puffs on each side of the yoke, cuffs to match, \$2.50; same style, with double puffs, \$2.80. Night-dresses with tucked yoke trimmed with ruffle of embroidery down the center, collar and cuffs, are \$2.25; neatly tucked yoke, collar and cuffs trimmed with embroidery, \$1.85; with yoke of straight tucking and embroidery, collar and sleeves trimmed with needle-work edge, \$2.50; trimmed all the way down, with clusters of tucks, and insertions of embroidery, all

with a ruffle of embroidery, collar and sleeves to match, they are very pretty, and can be obtained from \$4 to \$8; and with yoke of alternate puffing and embroidery, collar and sleeves to match, trimmed with needle-work, for \$5. Richer styles are \$6.75, \$7.50, \$8.50, \$9, \$10, \$12, \$13, and upward.

Walking-skirts finished with nine tucks and hem may be purchased for 90 cts.; with fifteen tucks and hem, \$1.15; tucks and cambric ruffle, \$1.25; two clusters of tucks and two ruffles, \$1.50; three clusters of tucks and three ruffles, \$1.75; two clusters of tucks, with needle-work insertion, and plain ruffle, \$2.05; four tucks and wide plaiting, \$1.25; same style, in finer muslin, \$1.65; nine tucks with needle-work edge, \$2. Twenty alternate large and small tucks, wide hem, \$1.55; clusters of tucks and ruffle of embroidery, \$2.40; alternate clusters of tucks and needle-work insertion, with broad ruffle of embroidery, \$3.25; same style, finer, \$4; alternate wide and narrow tucks and flounce of ruffled embroidery, \$5. Finer qualities, with alternate clusters of tucks and broad ruffles of fine embroidery, \$7.50 to \$10.

White train skirts commence from \$2, and go up to \$2.50, \$3.25, \$4, \$5.50, \$6.75, \$8, \$10, \$11, \$12, and \$14.

Underskirts with six tucks and hem are \$1; six tucks with ruffle, \$1.10; six tucks with needle-work edge, \$1.60; tucks with insertion and edge of Smyrna lace, \$2.40.

Toilet sacques range from \$1.25 to \$2, \$2.50, \$3, \$4, \$4.25, \$4.75, \$5, and upward.

Corset covers, either high or low neck, are extremely desirable, and indispensable to every one of neat habits. At present there is great demand for high neck, and in cambric they commence at \$1. Nicely trimmed, \$1.50 and upward. Low neck corset-covers in cambric range from 75 cts. upward.

Percalé or lawn chemises, with finely-tucked bosom and hand-embroidered edge on band and sleeves, are \$1.75; same style,

beautifully tucked, with eyelet-holes and scallops, \$2; same, with pretty hand-embroidered vine and edge, \$3. French sacque shapes are especially desirable for stout persons, as they can be drawn up with a string. Such styles, with embroidered front piece and edge, are \$1.40, \$2.25, \$2.75, \$3.35, \$3.85, \$4.85, and upward.

Percalé night-dresses all have the French yoke in the back, and are nicely made by hand. With tucked yoke, they may be purchased for \$2.50; next style, finely tucked, with fifty-two large and small tucks, and finished with eyelet-holes and hand-embroidered edge, are \$3.75; finely tucked, with hand-embroidered edge down the front, and on neck and sleeves, \$4.50; the same style, richer, \$5. With torchon or Smyrna lace and inserting, from \$3.50 up. Toilet sacques to match night-dresses are from \$1.50 upward.

Drawers, finely tucked, with hand-embroidered edge, sell for \$1.50, \$2, and upward. Drawers of percalé or lawn, embroidered on the bottom, ready to be cut out, are from \$1.60 upward, according to richness of embroidery.

Linen chemises commence at \$2.85, running to \$10 and upward, according to style and finish. French *colored* embroidered sets average about the same in price as the white, possibly a trifle more if the pattern is very elaborate.

Summer balmorals of summer poplin and mohair are neatly made with folds or bias ruffles, and cost from \$1.25 up.

Underskirts, unmade, with hand-embroidered edge, are from \$3 upward.

Flannel skirts are cut very much gored and the fronts sewed *plainly* to a band or deep yoke. These come in all styles, from the plainly made, with tucks and a plain hem, up to the most exquisitely embroidered, and range in price from \$3 upward. A favorite style is made plain with a ruffle of embroidered flannel sewed to the bottom.



Woven Underwear.

WOVEN underwear next the body is desirable at every season of the year, and in view of this now acknowledged fact, manufacturers pay as much attention to the production of satisfactory articles in gauze, gossamer, lisle thread, and silk, the styles usually worn in summer, as to those heavier garments in merino, and the like, which are, by reason of their warmth, adapted to winter only. Drawers are, of course, excluded from our list of summer garments, as the comparatively slight protection afforded by light styles of summer underwear is not needed except for the vital portions of the body. Warmth is not sought after, but a means by which, in case of a sudden transition of temperature or check of perspiration, the chillness which is apt to follow may be guarded against.

Children especially, since they are apt to indulge in violent exercise, need some garment by which excess of perspiration may be absorbed, but in general we believe these principles are so well understood that there is scarce occasion to urge their importance upon an intelligent class of readers.

Gauze vests for ladies range in price from 75 cts. to \$2.50 apiece, according to quality, those at the last-named figure being very fine; gossamer vests commence at \$1 apiece, going up to \$3; and vests of lisle thread vary as to expensiveness, from \$2.50 to \$4.50 apiece. Silk vests may be purchased at prices running from \$3 up to \$8 apiece.

Some delicate persons, even in summer, prefer or are obliged to wear a heavier article, and for their benefit the prices of light merino vests may be quoted as ranging from 60 cts. to \$2 apiece. The same style, low neck and short sleeves, may be obtained for from 60 cts. to \$2.

Gauze, gossamer, and lisle thread vests for children come at prices, from 50 cts. to \$1.50 apiece. Silk and wool vests for children commence at \$2 apiece. All-silk vests for children vary from \$3 to \$5.50 apiece; those at the last-named figures being, of course, very

nice in quality. Light merino vests, excellent wear for delicate children, commence at 60 cts.; vests for boys at the same figure.

HOSIERY.

Such beautiful and varied ideas have for long time past prevailed in hosiery, that it would seem a vain task to present to the attention of purchasers anything which savor of improvement. But if the past cannot be improved upon, we can at least have the benefit of change, and change has in itself a strong element of attractiveness. Thus it is, that like the ebb and flowing of the sea, we have perpetually brought before us something which differs, yet is scarce progressive.

It cannot be said that styles this season show marked advancement when compared with those which have been before, but they are, in some respects, new, and therefore pleasing. While changes occur, they are no violent, but rather gradual in their progress following continuously prevailing ideas in other departments of dress, and studiously avoiding that which may seem in too great contradistinction thereto.

In colors, especially, we find that great attention is paid to those which are brought forward in silks and dress goods, and variety is given by curious and continual intermixture of such colors, in designs and patterns more or less grateful to the eye. A notable example of such adherence to fashionable ideas elsewhere, is the presentation of hosiery in those sage and olive greens (called also, bronze or moss green), which, without beauty in themselves, acquire prestige because they are stylish.

Again, we find handsome specimens of hosiery in which become apparent many rich and distinguished combinations of brilliant red and yellow. Some time ago they would have seemed too bright, but now that in millinery, in the various accessories of the costume, and even in dress goods, we have become familiarized with like intermixtures they seem productive only of thoroughly harmonious results.

Doubtless, also, this is in great measure

because the material employed in these higher types (to which only we have reference at present) is fine—for the most part silken, or lisle thread—and the dyes are refined in keeping. We all know, for instance, the difference between the coloring of an ingrain, or common tapestry carpet, and those soft blendings which in an Axminster or a Wilton seem never to lose refinement, however intensified the tone, or in what juxtaposition they may be placed.

In the way of ornamentation we find, in the plainer grades, the employment of hair-line stripes and diversely colored silken clocks. Solid colored hosiery divides favor with the hair-lined. From these upward are noticeable the intermixtures of colors before alluded to; and combinations of open-work, or embroidery. Where embroidery is seen it is, as formerly, on the instep, though now sometimes there are slight additions on the sides of the stockings.

New patterns in weaving also show chiefly on the instep, and of these it may be well to give some special mention. Often a row of successive diamonds extend from the ankle downward, on the instep, and such figures are always in a color which contrasts more or less harmoniously with the body of the stocking. Diamond figures in cardinal are wrought upon a surface of navy blue, pale blue appears in contrast upon bronze green, yellow on red, pale gray on black, pink on salmon, and so on almost *ad infinitum*. Sometimes the diamonds are open-work, while the stocking is plainly wrought.

Then, again, devised in equal variation of color are "spaces," if we may be allowed the term, left on the instep of the stocking, and these are filled in by some comparatively light shade, transversely barred by hair stripes which match the hue of the stocking. As an example may be quoted a pair of silken hose dyed in a rich crimson, on the instep appearing a space of rather pale yellow, transversely covered with hair lines of crimson, while a slight touch of embroidery gives delicate finish where the two colors meet. Hair-fined spaces of pale pink appear on blue; pale blue on deep marine; white or pale gray on black, etc.

The handsome checker-board patterns of last season having proved very acceptable, are now repeated, but we may observe them brought higher up, and often so disposed as to show in bright relief above the boot.

Tri-colored hose are in new styles, and the three contrasting hues are effectively arranged, often with a delicate touch of embroidery on the dividing lines. Here, in an especial manner, may be observed those combinations of stylish colors which have been remarked upon, and, as the name implies, it is the union of color which gives its character to the stocking. Three colors sometimes meet in equal divisions around the lower portion, the upper part being similar to some one of them; or again, the lower part of the stocking may be divided into two colors, while the upper portion is woven in a third and differing hue.

Open-work in all sorts of fanciful patterns is a prominent feature in the ornamentation of handsome hosiery. It is impossible to enumerate, but in many new stockings the designs run in vertical lines, and they are ribbed.

A new idea in open-work is to leave an interval between the ribbing which is without the perpendicular threads—those running across only being apparent. The effect is similar to that produced when, in old times, the threads of a handkerchief had been drawn preparatory to that patient course of "hem-stitching," which, twenty-five years ago, was estimated so highly as a feminine occupation.

Usually these open-work or ribbed stockings are of one color throughout, and it is difficult to decide which is the most attractive among the rich crimsons, deep marine, bright Napoleon, or delicate turquoise blues, pale or bright pinks, soft lavenders, gay or refined yellows, cream or pearl tints—the light shades seeming at times the suggestion, rather than the reality of color—and clear, pure, white. The like patterns are repeated in black, and worn by ladies in mourning. Mention should also be made of the *écru* shades, which are very popular, and which, although not really pretty, possess the advantage of being thought stylish. Therefore they are largely sold.

Lisle thread hosiery deserves especial mention, as it is very largely sold, and fills a desideratum which could in no other way be supplied. Its real beauty and fineness of texture render it most desirable wear, even to the fastidious, while from its silky appearance it can readily be mistaken for silk. Thus it furnishes a handsome stocking, pleasant to the touch, and so much like the silken hose, it is often purchased and worn as a substitute.

All, however, do not desire ornamentation, and such persons are gratified by the presentation of fine hosiery in lisle thread or silk, which is plainly wrought throughout.

White cotton hose for ladies commence at 25 cts. Real Irish Balbriggan are from \$1.15 to \$3 per pair; imitation Balbriggan, from 40 cts. to \$1. White hose for children commence at 25 cts.

Ladies' colored cotton hose vary in price from 50 cts. to \$2 per pair. Children's in similar style, from 30 cts. to \$1.75 per pair.

Lisle thread for ladies commence at \$1.25, going up to about \$3 per pair. For children, from 75 cts. to \$2.50 per pair.

Ladies' spun-silk hose range in price from \$3.50 to \$5; Derby ribbed, from \$3.50 to \$4.50; and French fancy silk, from \$5 upward.

Shopping.

TIME was when "shopping" was considered as an amusement, simply as a flitting hither and thither by the foolish butterflies of fashion, or as the pretext for the private mantua-maker or milliner to glean ideas from what might, by chance, reach the eye during one of these incursions into the realm of dry-goods and imported fashions; or, perhaps, the dame or damsel who never made a purchase, but always appeared, as soon as a case of new goods was opened—was tolerated by the merchant, dodged by the men, and disliked by the women—may have been the first to bring odium upon what is now considered a fine art. At all events, we remember when it was no uncommon thing to hear the remark made most sneeringly, "She's only a shopper," if a female habitually examined goods in different establishments and bought at none of them.

Genuine "shopping" may now be reduced to a science, and one of the chief aids to this result lies in the facilities afforded by the immense advertising done by all first-class dealers. No sooner is a case of goods opened than the advertising clerk, with invoice in hand, proceeds to enumerate all of the goods received, and "they who run may read," in glowing advertisements of whatever is to be found on the counters. True, ignorance and curiosity combined may prevent many from profiting by these facilities, and the coarse, vulgar woman who knows neither the value of money nor of good breeding will insist upon being shown all the goods that are on the shelves, and then, without so much as a "thank you," take her leave, only to subject some other good-tempered clerk to the same ordeal.

We are sorry this description does not stop with the "coarse, vulgar woman," whose fortune is of recent acquisition, but applies equally to well-dressed ladies, who, probably through thoughtlessness, seem to consider the men and women behind the counters as mere machines, paid to go through a certain routine, and consequently obliged to be courteous whether their customers are or not. Goods are overhauled, prices are asked, and opinions as to color, fabric, and quantity are discussed by the shopper and her friend—for specimens of this kind always "hunt in couples"—until the patience of the clerk or automaton is about exhausted, and his only reward is a request for a "sample," and the shopper utters a sigh of weariness, and, gathering up her train, saunters away, and gives no thought to the really weary worker behind the counter.

While the merchants tolerate this, and exact courteous treatment toward all their customers, there is an increasing dislike to sample giving, and these inveterate shoppers may at last be compelled to forego their pastime, when merchants give "samples" only by mail to their customer's, or would-be customer's, address, or else adopt the plan of charging a fixed price for "samples" of goods, as a few are now doing.

The "scientific" shopper keeps herself posted through the plainly written advertisements as to what goods are in the market, and through the columns of her magazine these goods are so distinctly described, that she has her mind pretty well made up as to what she would like, and what her means will buy. Those who make a study of

the art of dressing, tell her through this medium what colors she may advantageously wear, as well as how to combine them; her wardrobe is looked into, and such articles as are required to replenish it are carefully noted; her patterns are selected, and from the printed directions which accompany them she learns to a fraction how many yards of goods are required, how much trimming is necessary, and the exact quantity of buttons. A list of all these articles is made out, the places where she wishes to trade are noted down, and armed thus she goes forth to conquer what is to her less methodical neighbor an arduous task.

Arrived at her destination, the "scientific" shopper asks for the counter where the goods required are located, and as soon as the price is ascertained she knows at once if what is shown is within her means. If it is, and it agrees in other respects, it is taken; if not, she does not require an hour's time to decide. Her moments are precious, and the material corresponding to her wants is no sooner produced than taken, and when pressed to purchase something more she firmly but courteously declines.

The "scientific" shopper never buys what she does not want because it is "cheap," for if one does not want or need an article it is dear at any price; and just here may be made the great distinction between one's needs and one's wants. An old-time sire of the Revolution used to define his "needs" as few, his "wants" as many; and he taught his children that if they wished for anything, they must take time to consider if they stood in need of it. Many a woman sees any amount of pretty toilet accessories that she may long to possess, but her *need* of them depends entirely upon her position and means. It would be silly extravagance to spend two-thirds of her means in the purchase of expensive laces, elegant bonnets, and showy jewelry, and then be obliged to appear in a tawdry dress, poor gloves, and cheap shoes.

Starched goods of all kinds are more liable to deteriorate while on the shelves, than any others, and for this reason the experienced shopper always selects what is freshest in lingerie, even if she pays a little more for it, because the starch has not had time to rot the fabric; and for this reason, also, many ladies always select unlaundried underwear.

Fair weather, and early morning are the best conditions and hours for shopping, and if the task is unavoidably extended over the entire day, it is a false economy to crowd all one's energies into the task, and for the sake of saving a few minutes' time forego the luncheon until the day's work is done. Neither does it conduce to health to hurriedly cram hot tarts or pies into an empty stomach. A cup of hot *bouillon* or broth of some kind with bread, not too fresh, is far preferable to sloppy coffee or tea, or rich chocolate, and richer pastry.

Having secured all her purchases the intelligent shopper reaches her home weary, it is true, but better satisfied than the poor soul who knows nothing of her own needs, and is totally dependent upon the shopkeeper or his clerks who have to decide color, quantity, and quality as well, for the helpless being.

In far-off homes all the cares and weary perplexities pertaining to shopping, can be spared, through the "Purchasing Bureau" of this establishment. A certain fascination seems to exist in ready-made costumes or under-clothing for every woman, so that the most economical consider it cheaper.

What do these pretty, inexpensive clothes whisper to the heavily-taxed mother, sick unto death of the always-beginning, never-ending stitch, stitch, stitch, and into whose cloth is woven many a headache and backache and weary thought? She surveys her new acquisitions, fresh from the metropolis, chosen for her by experienced hands and perfect taste, with a delight born of its novelty; in its manifold folds and stitches she has had no share, nor even in the tiresome choosing, and she herself adorns the garment with a newer grace, and smiles which have been all too rare, because she had naught to do with the fashioning of the dress upon her.

Even so simple a thing as a wrapper will bring a wrinkle of perplexity, and perhaps two days' work, with an uncertainty of possessing the very latest styles. There is also an indefinable charm in possessing well-fitting garments, a bonnet, or indeed any article ordered from the city, because it is certain to be fashionably and well made, artistic in color and shape, and always of good material, easy to make over for another season.

Our Purchasing Bureau.

THIS is perhaps one of the greatest boons to over-worked ladies that could possibly have been inaugurated for their relief. How many ladies there are to whom the hurried rising, and still more hurried dressing (in order to catch the "early train"), is of untold trouble. Kept awake through the night perhaps, to attend the childish wants of a little family, nervous, and with an ineipient headache racking the weary brain, the anxious mistress of the household looks forward with dread to the unavoidable delays of her proposed tour among the domestic fabrics, trimmings, notions and knieckknacks that compose her list, and after experiencing all the annoyance and distress of a day spent in innumerable establishments, her chagrin is intensified by the badinage of her "help-mate" who gallantly tells her he could have done all her shopping in half an hour, without forgetting half the items she will be obliged to spend another day in selecting.

The chances are that she who undergoes this experience will not be half satisfied with her purchases. The store was crowded perhaps, and she was so hustled about by the throng that she took her dress pattern without that critical examination she is able to bestow upon it at home, and she is either sorry she took it at all, or regrets not having waited to consult some of her city friends who have ample leisure to "look before they leap," in the important matter of selecting a dress pattern. The trimmings are either too coarse or too fine, and the skirt braid is no match for either material or color, and disgust takes the place of satisfaction.

Summed up, the day shows an experience of time lost, patience taxed, temper tried, and trouble endured that the poor, tried, tired shopper would not again undergo for any consideration. Her attention is directed to our

Purchasing Bureau, and when she discovers that only thoroughly competent agents are intrusted with the fulfillment of all orders, and that their whole time is devoted to the business of selecting goods, she makes the Purchasing Bureau her "friend in need," and never regrets either her confidence or the selections made for her.

One advantage possessed by an agent lies in the fact of her purchases *not* being for her own use; consequently, when she is requested to take any article that "nearly" fills the bill, she avoids solicitation by stating that she is filling an order, and is therefore obliged to use the utmost caution—for everybody has experienced the pressure of anxious salesmen or saleswomen who offer a bargain and induce its purchase by the shopper, who can scarcely say "no" to such a good offer.

On the other hand, where orders are sent in which our discretion is relied upon, we are often enabled to secure the most suitable goods at a positive reduction, because our agents are posted as to where certain fabrics are "marked down," often after being on the counter for a few weeks only, while the *style* of the goods is still fresh and new to the ordinary purchaser, and loses none of its intrinsic value for being sold cheaper.

If measures are accurately taken, and the color of hair, eyes, and complexion given with the order, we endeavor to fill the bill in every particular—still, some reliance placed in our judgment as to following the *exact price* named in the order, or *exceeding* it, if, on our judgment, a better bargain is secured thereby, will often afford greater satisfaction than if the most *minute* directions of our patrons are implicitly followed. We speak of this more particularly, as the values of all fashionable goods fluctuate more or less, and a very little difference in the make-up of a garment may alter its value—as, for instance,

a few more tucks, a little better quality of lace or ribbon, rarity of color, or unusual size, all of which must be considered.

Many of our patrons have relied for years on our selections, and usually, when giving an order, say what they feel able to pay, but leave it with us to exceed the limit if we consider an article of better value for the money paid; and we are in constant receipt of letters expressing entire satisfaction with our purchases.

Our patrons must bear in mind that the styles change so frequently now that dress goods of one season may be entirely out of the market the next; the pattern may be slightly varied, the color one shade lighter or darker, or the quality of the fabric may be either coarser or finer, so that in requesting us to match goods it is well to state if a "near" match can be used in case a *perfect* one is impossible.

Where expensive goods are desired a very full pattern should be ordered, so that if alterations are made at any future time there may be enough on hand to use, as the supply of rich, expensive materials is not always so profuse as goods of inferior quality, while very *choice* dress patterns are not long left on the counters or shelves.

These facts are known to the competent purchasing agent, while those who shop once or twice a year would scarcely stop to think of anything but the business in hand, and be just as likely to purchase an article that would make up badly, wear worse, and prove a source of untold annoyance; and this is not only true of large articles, but of small ones as well. A hurried shopper does not stop to see if her thread gloves are "regular" made, and when she puts them on to drive or walk to the station, she is surprised to find great seams in them; or a package of hair-pins looks all right, but when she puts them in her hair, they pull like all Macbeth's witches, and she throws them away in disgust. Had our purchasing agent procured these things, trifles as they appear, they would have been examined thoroughly, the best only taken, and a vast deal of annoyance been spared the wearer.

In the schedules that accompany each article relating to wearing apparel for ladies and children, actual prices are given—that

is, the *lowest* up to the highest—so that a wide margin remains, in which all tastes, or rather all purses, may be suited; and, as we give attention to all orders, either large or small, we look for an increase of patronage, as the brightening prospects of the opening spring trade lead us to anticipate a rushing demand for all articles of ladies' and children's apparel.

While we hold ourselves in readiness to fill all orders for ladies', infants, and children's wearing apparel, we do not content ourselves with thus contributing to personal adornment only. All equipments for the numerous out-door sports and games, now so familiar, will be forwarded with equal dispatch; also furniture, or anything pertaining thereto, from a single chair to the entire furnishing of a house.

Where our patrons require an answer *by mail*, they will oblige us by *inclosing a postage stamp* to pre-pay our reply, as were we obliged to pay the postage ourselves upon all our letters relating to other people's business, we should scarcely be able to compute the benefit "Uncle Sam" would derive from our correspondence. Besides, it is in accordance with both social and business etiquette to inclose a stamp for reply to one's own business.

Also, when requesting samples of goods, remember it is a *courtesy* for the merchants to grant such favors, and as they are now demanded so frequently, it is customary to inclose a 25 ct. stamp for one or two samples of silk, and 50 cts. if a great *variety* of samples are desired.

When it is necessary to send measures they should always be very accurate; and, in sending orders for millinery, the color of the eyes, complexion, height, and an idea of the age should be given, also the purposes for which the hat may be required, whether for ordinary or dressy wear.

In sending orders the name should be distinctly written, as well also as the town, county, and State; and in cities where letters are delivered by carriers, the street and number of the house should be stated.

Draft, check, or postal order are the *safest* means of transmitting funds; or, if money is sent, it should be in a registered letter, and as soon as the order is received by us a

postal card will be forwarded in acknowledgment. If, therefore, such card is not received within a reasonable time, the party should write again. It is always advisable to inclose money with the order, as the expense of returning money by express will be avoided.

If desired, the order will be sent by mail. Under the present post-office laws, merchandise in parcels, weighing four pounds or less, may be transmitted and delivered through the mails at the rate of one cent per ounce. But it must be recollected that no letter of instructions, or writing of any kind, is allowed inside the parcel, under the penalty of subjecting the entire package to letter-postage rates; and all goods sent through the mail are at the risk of the purchaser.

Registered packages are charged at the same rate as letters: that is, six cents per ounce and ten cents extra for registration;

and for registered packages we are willing to hold ourselves responsible. Return postage should be inclosed with the order, and the party sending should always state how they wish goods to be forwarded, whether at their own risk through the mail, registered, or by express.

Express charges being unreasonably large, for collection of money upon small packages, we consider it to the advantage of our customers that we shall not forward goods C. O. D. to amounts less than \$10, unless the charge for collection is to be included. Where orders are not prepaid, ten per cent. of the amount of the bill must be inclosed; the balance may be collected on delivery.

Postal orders, drafts, checks, and letters coming within the special Department of Purchasing, should be addressed: Mme. Demorest's Purchasing Bureau, 17 East Fourteenth Street, New York.



How to Use "Reliable" Patterns.

HERE is no work for which directions can be given in such a manner as to preclude the use of some judgment, and this is peculiarly true of the use of patterns. Adaptation is one of the first considerations, and of this individual taste must be the criterion. But there are certain general principles which apply to all styles, and if these are kept in view, there will be no difficulty in selecting such as will be appropriate and becoming.

A pattern should never be selected simply because it is new and the most fashionable, without reference to its adaptability to the material, style of the person who is to wear

the garment, or the use to which it is to be put. All these things should be, *must* be, taken into consideration if a becoming effect is to be produced. A style that is generally becoming and thoroughly practical will retain its vogue for several seasons, and may be worn with as much propriety in the third season as one that is only a week old. Rest assured, that when it is the least out of date, it will be dropped immediately from Mme. Demorest's Catalogue.

The designs are so numerous and varied that there can be no difficulty in ladies selecting just what will be becoming to their style of figure, whether they be tall or short,

stout or slender; and not unfrequently the same pattern will be found becoming to all styles, with perhaps only a little less or some additional looping, or some other equally slight modification.

The directions for measuring for Mme.



Demorest's patterns should be very carefully observed. For all fitted garments for ladies—polonaises, basques, paletots, etc.—the bust measure only is necessary. This should be taken *very loosely* around the form, under the arms, and over the fullest part of the bust and the shoulder blades, raising the ends of the tape slightly in the back; (see illustration). If the measure is taken tight, an addition of from two to four inches should be allowed. Thus, when the person measures 34 inches, *tight*, a pattern of 36 or 38 inches in bust measure will be required, according to whether a snug or easy-fitting waist is liked. But if the measure is taken properly, according to the above directions, no allowance will be necessary.

According to the system by which all these patterns are cut, the usual sizes for ladies' fitted patterns are 36, 38, 40, and 42 inches in bust measure. Any larger size is exceptional, and a smaller size would be considered only suitable for a very, very small lady, or a miss. Persons accustomed to a different method of measuring from ours frequently insist that they measure only 34, 32, and even 30 inches in bust measure, which sizes, they can prove for themselves, correspond to 40, 38, and 36 inches taken by our method.

It is now very generally conceded that our system of dress-cutting, by which all the patterns are cut, is founded absolutely on scientific principles, is easily comprehended,

and can be adapted to all the changes and caprices of fashion. Wherever exhibited—at the World's Fair, the Fairs of the American Institute, and all the principal State Fairs,—it has always received the highest prizes, and been pronounced the best in use.

At the Centennial Exhibition it received the highest award, with an endorsement from the judges for simplicity and excellence.

For misses', youths', and children's fitted patterns, the bust measure, taken the same as for ladies, and the ages, are necessary. On the envelopes, generally, the ages and bust measures are both given.

Our long experience has taught us what bust measure—taken according to our system—will be in proportion for a child of an average size for a given age. Children of the same age frequently differ greatly in size, and this should be taken into consideration when selecting a pattern.

Among children's styles, very frequently there are two ages mentioned on the envelope. It is intended that if the children are of the average size, the garment is to be cut the size of the pattern for the youngest, and the seams and hems allowed for the eldest.

For both ladies' and children's patterns take the measure the same for tight-fitting, half loose and perfectly loose garments, and be governed by the exact measure taken, as the proper allowance is made in the patterns for the difference in the closeness of the fit.

For a skirt, either for a lady or a child, the front length only is required. The style of the skirt, whether walking, demi-train, or train—if it be for a lady—regulates the proper length for the back.

Allow the seams on all patterns, excepting skirts; on these the seams are so small that they are hardly worth considering.

For fitted garments—basques, waists, polonaises, etc.—crease the goods at the edges of the patterns, as a guide to sew by. One inch will be sufficient to allow for the shoulder seams; from an inch and a quarter to an inch and a half under the arms will always be sufficient to admit of "letting out," if desired; for side-form and arm-hole seams allow from one-quarter to three-eighths of an inch; if there is a seam down the middle of

the back, allow the same for it as for the side-form seams.

Try on the garment before cutting off the dart seams; leave them about half an inch wide, open them, and sew on *bias* whalebone-casings of goods matching the lining. Open the back and side-form seams, and turn the side and shoulder seams toward the front.

Allow hems one inch and a half wide, and a lap of a quarter of an inch on the fronts. To do this, first turn down your hems, and then lay the front edge of the pattern one-quarter of an inch from the folded edge of the goods.

When a person has a very full bust and a slender waist, the fit may be much improved by turning the front hems in deeper at the waist-line and above the bust. This should be done when the garment is being tried on. For further directions in reference to the general "making up," see "Hints to Dress-makers," and refer to the envelopes.

With but very few exceptions, all fitted garments can be arranged to fasten either in the front or back, whichever is preferred, by simply allowing the lap, according to the above directions, at the desired place for fastening. If there is a seam down the middle of the back of the waist of a polonaise, and the skirt is full, avoid one, if possible, down the middle of the back of the skirt. This can be done by laying the edge of the pattern for the back part of the skirt to a fold of the goods. The same rule applies to a basque that has a plaited postilion.

A seam in the middle of the back of the waist of any garment is a great improvement, and gives a rounder effect to the figure. When a person is very hollow in the back, the fit of a garment may frequently be improved by taking this seam in a little closer at the waist-line.

Basques, polonaises, and Princess dresses, cut with side gores under the arms, are preferable, as the cross seams at the waist line, for giving the necessary spring over the hips, are thus avoided, and a longer effect is given to the waist.

If the sleeve is too long or too short, lengthen or shorten it *equally* at the top and bottom; otherwise the fit will be spoiled.

There are many ways in which patterns may be used, so that the same one will suit different requirements; for example, by leaving the front darts out of a three-fourths or

half-tight fitting garment, a loose front is the result, and the back can be held in position by a belt underneath. It is always easy to cut a garment a little longer or a little shorter than it is illustrated, and still retain the design; the addition or omission of one or more slashes in a garment does not alter the cut; the looping on overskirts and polonaises may be varied indefinitely, and still the cut will be the same.

The way of cutting the material has more to do with the fit of a garment than is generally supposed. In cutting the side-gores, side-forms and back-pieces to all fitted garments, be especially careful to have the grain of the goods in an exact line with the line for the waist. This will bring the side-forms and the back-pieces the straight way of the goods, and there will be no danger of the side-forms "drawing," as is always the case when they are in the least bias. Cut the fronts straight on the front edges. The curving in at the waist, mentioned above, does not affect the cutting; it is to be done in the fitting.

The same rules are to be observed in cutting a Gabrielle/or "Princess" dress. The double dart seams below the waist in this style of dress are very unsightly, and to avoid one on each side, the middle of the front only is cut in a piece with the waist part, and a gore is joined to this like a skirt gore. Be careful to have the front edge of this gore straight. Observe the same rule when a polonaise is cut in a similar manner.

In cutting striped goods try to have a perfect stripe down the middle of the front of the waist, and down the back also, if there is no seam. If there is a seam, of course this will be impossible, the back being curved a little; but in any event be sure that the stripes match, and use especial care to have those in the side-forms and back-pieces correspond. This can almost always be accomplished by moving the goods a little one way or the other.

Cut the parts of the sleeve above the elbows the straight way of the goods, so that if they are at all curved the bias part will come at the wrist. If the goods will not admit of it, cut the outer parts so at any rate, and do the best possible with the under parts.

Sleeves that have no seam down the back may be cut either straight or bias down the

back, according to the fancy, but they are usually cut straight. The shoulder pieces—sometimes called sleeves—to dolmans in the mantle style should be cut bias down the middle.

Whenever it is essential that anything shall be cut bias, be sure and have it exactly so, or it will draw, or not hang nicely. This applies more particularly to trimmings, the backs of sleeves, and the like.

In cutting a skirt, the front sides of the gores must always be straight, and the bias sides toward the back. The same rule applies to overskirts and trains. Always avoid a seam down the middle of the back of a skirt or overskirt, by placing the middle of the pattern for the back width to a fold of the goods. This is not always possible, owing to the width of the goods, but it is highly desirable.

In cutting goods that are figured, or have a nap or pile, be careful to cut all the parts the same way of the goods: that is, with the figures all the same way, the nap of cloth running downward, and the pile of velvet and velveteen running upward or downward, whichever is preferred, but cut all the pieces the same way. Many prefer the two last-mentioned goods with the pile running upward, as a richer appearance is thus imparted to the material.

All the calculations for quantities on the envelopes are for medium-width goods—

from twenty-four to twenty-seven inches wide—or double-width materials, allowing them to be forty-eight to fifty-four inches wide.

Always make a calculation before attempting to cut the material. Don't slash into it, allowing deep hems and wide seams, and then fall short of goods for the sleeves, or trimming, or some other part.

In cutting a suit, first cut out the skirt, then the basque and overskirt, or the polonaise, and with a little ingenuity you will most probably get your sleeves, the under parts at least, out of the pieces. At any rate, leave the trimming till the last, and use up the pieces in it.

Frequently, by facing the fronts instead of turning down the hems, or by putting small pieces under the arms where they will not show, both fronts of a basque or waist can be got out of one width. Small gores may in like manner be put on the skirt part of the side forms of a polonaise with equal advantage.

The best plan is to lay all the pieces of a pattern on the goods at the same time, and you will then be able to judge of the most advantageous way of cutting. Ingenuity and perseverance will accomplish wonders.

With these, and a modicum of good taste, every inch of material may be economized, and a costume may be constructed out of an astonishingly small quantity.



Maniere de Prendre les Mesures.

Pour ajuster tous les vêtements, la mesure du buste est seulement nécessaire. Cette mesure doit être prise très-aisée en passant sous les bras, à la partie la plus large de la poitrine et des épaules, au moyen d'un ruban dont on soutient les extrémités, en les élevant un peu vers le milieu du dos. (Voir le dessin ci-contre.) Si on prend la mesure serrée, il faut en taillant laisser de cinq à huit centimètres en plus. Ainsi une personne mesurant 87 centimètres ajustée devra prendre un patron marqué 92, ou même 97. Prendre la mesure de la même manière pour les vêtements demi-ajustés et non-ajustés, les patrons pour vêtements ajustés étant coupés exactement sur la taille indiquée par l'enveloppe; la différence propre à chacun est laissée pour les vêtements flottants et demi-ajustés.

Pour la jupe, il suffit de prendre la mesure du devant.

Pour les patrons ajustés de jeunes filles et d'enfants, la mesure du buste doit être prise comme pour les dames, en ayant soin d'approprier le patron à l'âge de la personne.

Pour les chemises d'hommes, de jeunes gens et de petits garçons, prendre la mesure du cou, en laissant deux centimètres pour qu'elles aillent convenablement.

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DIRECTIONS FOR MEASURING.

For all fitted garments, the bust measure only is necessary. This should be taken *very loosely* around the form, under the arms, and over the fullest parts of the bust and shoulder-blades, raising the ends of the tape slightly in the back (see illustration); or from two to four inches should be allowed when the measure is taken tight. Thus, when the person measures 34 inches tight, a pattern marked 36 or 38 inches bust measure should be used.

Take the measure in the same manner for all fitted garments, as the patterns for tight-fitting garments are cut the exact size printed on the envelope; and proper allowance is made in the patterns for loose and half-loose garments.

For a skirt, the front length only is required.

For misses', youth's and children's fitted patterns, the bust measure (taken the same as for ladies) and the ages are necessary.

For gentlemen's and boys' shirts, measure the neck and allow one inch for a comfortable fit.

For full and complete instructions in every department of Dress, and Directions for using the Patterns, see "What to Wear."

INSTRUCCIONES PARA LAS MEDIDAS.

Para los artículos propios para Señoras, como son Polonesas, Paletots, Sacos, etc., solamente es necesario tomar la medida del busto. Esta debe tomarse con todo el *desahogo* posible, alrededor del cuerpo, debajo de los brazos y desde la parte mas llena del cuerpo ó sea el pecho hasta las paletillas, levantando ligeramente los extremos de la medida en la espalda. (Véase el figurin.) Cuando la medida está tomada con tirantez ó sea muy ceñida puede darse de dos á cuatro pulgadas mas de anchura en la medida que se haya tomado. Por ejemplo, si la medida ceñida del busto es de 34 pulgadas, el patron que se use deberá tener de 36 á 38 pulgadas. De la misma manera se toman las medidas cuando se quiere que las piezas de vestir sean ceñidas, medio ceñidas ó sueltas completamente, pues los patrones estan cortados del tamaño exacto que marea el sobre segun sea la clase de medida que se desee. Para la falda tan solo se necesita la medida del largo de delante. Los patrones para Señoritas y niñas se cortan tomando así mismo la medida del busto lo mismo que para las Señoras, pero es cosa indispensable conocer la edad. Para las camisas de caballeros y niños basta con la medida del cuello con una pulgada mas, para mayor comodidad. Todos los patrones permiten costuras excepto los de las faldas. En todas las piezas que se confeccionen deberá plegarse el género al borde del patron con objeto de que sirva de guia al coserlas. Los costinos de los hombros podran ser de una pulgada; de una pulgada y cuarto á una pulgada y media las costuras de debajo los brazos; las de los costados y las de las boea-mangas de un cuarto á tres octavos de pulgada. Si hay costura en la mitad de la espalda debe dejarse lo mismo que la de los costados.

Anweisung zum Mafnehmen.

Bei allen angemessenen Damenkleidern, als: Polonaisen, Basques, Paletots, ist nur die Weite über die Brust zu wissen nöthig; diese sollte unter den Armen hindurch über die volle Brüste und die Schultern genommen werden, indem man die Enden des Meßbandes auf dem Rücken etwas in die Höhe zieht (siehe Abbildung), ohne dasselbe straff anzuziehen. Hat man das Maß straff angezogen, dann sollten zwischen zwei bis vier Zoll zugegeben werden, so daß wenn eine Person bei straff angezogenem Maße 34 Zoll hat, ein Muster das über die Brüste 36 oder 38 Zoll mißt, benützt werden muß.

Nimm das Maß auf dieselbe Weise für eng anliegende, halb lose, und lose sitzende Kleidungsstücke, da die Muster für eng anliegende Kleider das genaue Maß haben, welches auf dem Couvert bemerkt ist, und gieb entsprechend für leicht oder halb-leicht sitzende Kleider zu.

Bei einem Rocke ist nur die vordere Länge zu wissen nöthig.

Zur Auswahl der Muster für junge Mädchen und Kinder, ist die Brustweite, die in derselben Weise wie für Damen genommen, sowie Angabe des Alters nöthig.

Für Herren- und Knaben-Hemden mißt den Umfang des Halses und gebe einen Zoll zu, damit das Hemd bequem sitzt.

Die Nähte müssen bei allen Mustern, außer bei den Röcken, zugegeben werden.

Bei Kleidern nach Maß biege die Stoffe an den Ecken der Muster um, so daß eine Vorzeichnung für die zu nähende Linie entsteht.

Ein Zoll muß an den Schultern, ein und ein viertel bis ein und ein halber Zoll unter den Armen und an den Seitennähten, und den Armelnähten ein viertel bis drei achtel Zoll zugegeben werden. Wenn ein Saum dem Rücken entlang läuft muß für denselben ebenso viel wie für Seitennähte zugegeben werden.

MME. DEMOREST **MAISON DE PATRONS HAUTE NOUVEAUTÉ** **PARIS NEW YORK** **LONDON**

POLONAISES POUR DAMES.—Prix, 1 fr. 50 c. chaque grandeur.

LADIES' POLONAISES.—Price, 30 cents each size: 1s. 3d. Sterling.



2473

Polonaise Sylphine (non-ajustée).
Sylphine Polonaise (loose).



2472

Polonaise Francesca (ajustée).
Francesca Polonaise (tight).



2471

Polonaise Félisa (ajustée).
Félisa Polonaise (tight).



2470

Polonaise Candida (ajustée).
Candida Polonaise (tight).



2466

Polonaise Séraphine (ajustée).
Séraphine Polonaise (tight).



2465

Polonaise Marquise (ajustée).
Marquise Polonaise (tight).



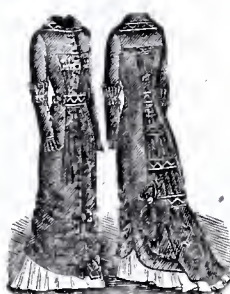
2464

Polonaise Elfrid (ajustée).
Elfride Polonaise (tight).



2463

Polonaise Malita (ajustée).
Malita Polonaise (tight).



2462

Polonaise Czarine (ajustée).
Czarina Polonaise (tight).



2461

Polonaise Virginie (ajustée).
Virginie Polonaise (tight).

OLONAISES POUR DAMES.—*Suite.*—Prix 1 fr. 50 c. chaque grandeur.
LADIES' POLONAISES.—*Continued.*—Price, 30 cents each size: 1s. 3d. Sterling.



2460

Polonaise Alexina (ajustée).
Alexina Polonaise (tight).



2456

Polonaise Veronique (ajustée).
Veronique Polonaise (tight).



2455

Polonaise Alexandra (ajustée).
Alexandra Polonaise (tight).



2454

Polonaise Marcia (ajustée).
Marcia Polonaise (tight).



2453

Polonaise Amantine (ajustée).
Amantine Polonaise (tight).



2452

Polonaise Vincentia (ajustée).
Vincentia Polonaise (tight).



2451

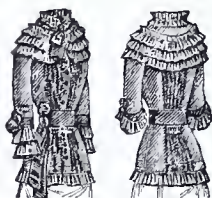
Polonaise Doria (ajustée).
Doria Polonaise (tight).



2443

Polonaise Geraldine (ajustée).
Geraldine Polonaise (tight).

CORSAGES DE DAMES.—Prix, 1 franc chaque grandeur.
LADIES' WAISTS.—Price, 20 cents each size: 10d. Sterling.



2646

Corsage Blouse Ariel.
Ariel Blouse-Waist.



2645

Corsage Blouse Alicia.
Alicia Blouse-Waist.



2644

Corsage Blouse Alberta.
Alberta Blouse-Waist.



2643

Corsage Blouse Carmen.
Carmen Blouse-Waist.



2636

Corsage Claudine.
Claudine Corsage.



816

Corsage Français.
French Waist.



813

Corsage Uni.
Plain Waist.



812

Corsage à Plis-Crenx.
Plaited French Waist.

Pour les autres modèles et dessins de tous genres, voir le "Portfolio of Fashions." Prix, 75 centimes, envoyé franco.
For additional designs of all the styles, see the Large Portfolio of Fashions. Price, 15 cents: 7½d. Sterling. Post-free.

PATRONS HAUTE NOUVEAUTÉ.
 Printemps et Été.

1878
MME. DEMOREST.

RELIABLE PATTERNS.
 Spring & Summer.

ROBES PRINCESSES ET ROBES-DE-CHAMBRE DE DAMES.
 1fr. 50 c. chaque grandeur.
LADIES' PRINCESS DRESSES AND WRAPPERS.
 30 cents, each size: 1s. 3d. Sterling.



1422
 Robe Princesse Thérèse
 (ajustée).
 Theresa Princess Dress (tight).



1421
 Robe Princesse Antoinette
 (ajustée).
 Antoinette Princess Dress (tight).



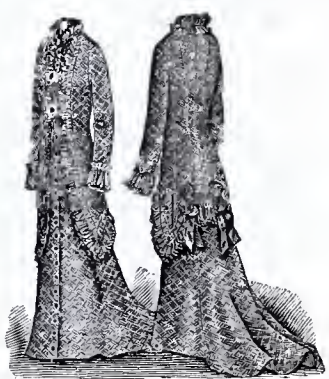
1420
 Robe Princesse Davenport
 (ajustée).
 "Davenport" Princess Dress (tight).



1418
 Robe Princesse Royale
 (ajustée).
 Royal Princess Dress (tight).



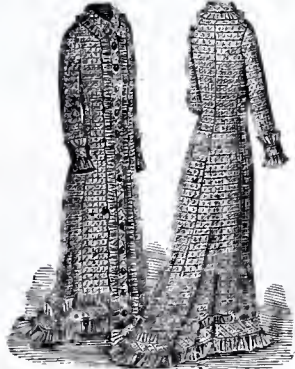
1423
 Robe-de-Chambre Carina
 (demi-ajustée).
 Carina Wrapper (½ tight).



1419
 Robe-de-Chambre Princesse
 (demi-ajustée).
 Princess Wrapper (½ tight).



1401
 Robe-de-Chambre Watteau
 (demi-ajustée).
 Watteau Wrapper (½ tight).



1400
 Robe-de-Chambre Esma
 (demi-ajustée).
 Esma Wrapper (½ tight).



802
 Pelgnoir-Sac
 (non-ajusté).
 Sacque Wrapper (loose).

For full information about the Spring and Summer Fashions see Mme. Demorest's "WHAT TO WEAR."
 Price, 15 cents : 7½d. Sterling. Post-free.

BASQUES DE DAMES.—Prix, 1 fr. 25 c. chaque patron.
LADIES' BASQUES.—Price, 25 cents each size : 12½d. Sterling.



2612
 Basque Toinette (ajustée).
 Toinetta Basque (tight).



2641
 Basque Diana (ajustée).
 Diana Basque (tight).



2640
 Basque Croisée (ajustée).
 Surplice Basque (tight).



2639
 Basque Amazone (ajustée).
 Coat Basque (tight).



2637
 Basque Cuirasse (ajustée).
 Cuirass Basque (tight).



2634
 Basque Delphine (ajustée).
 Delphine Basque (tight).



2633
 Basque Camille (ajustée).
 Camille Basque (tight).



2632
 Basque Adrienne (ajustée).
 Adrienne Basque (tight).



2631
 Basque Carmita (ajustée).
 Carmita Basque (tight).



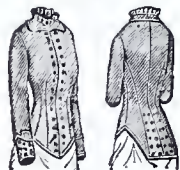
2630
 Basque Béatrice (ajustée).
 Béatrice Basque (tight).



2629
 Basque Annette (ajustée).
 Annette Basque (tight).



2627
 Basque Habit (ajustée).
 Habit Basque (tight).



2626
 Basque Clarita (ajustée).
 Clarita Basque (tight).



2625
 Basque Clémentine (ajustée).
 Clémentine Basque (tight).



2623
 Basque Daphné (ajustée).
 Daphné Basque (tight).



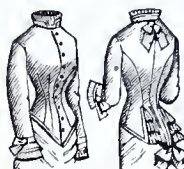
2621
 Basque Edina (ajustée).
 Edina Basque (tight).



2619
 Basque Clématis (ajustée).
 Clématis Basque (tight).



2616
 Basque Elsa (ajustée).
 Elsa Basque (tight).



2615
 Basque Maritana (ajustée).
 Maritana Basque (tight).



2612
 Basque Preciosa (ajustée).
 Preciosa Basque (tight).



2638
 Corsage "Tallien" (ajustée).
 "Tallien" Corsage (tight).



2608
 Basque Aileen (ajustée).
 Aileen Basque (tight).



2606
 Basque Norine (ajustée).
 Norine Basque (tight).



2635
 Basque Cambria (ajustée).
 Cambria Basque (tight).

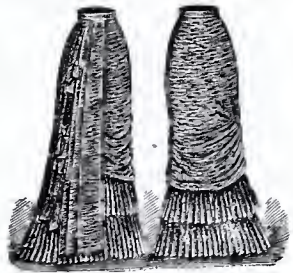
TRAINES ET JUPES POUR DAMES.—Prix, 1 fr. 50 c. chaque grandeur.
LADIES' TRAINS AND SKIRTS.—30 cents, each size: 1s. 3d. Sterling.



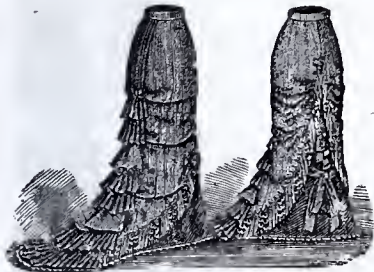
1223
 Jupe de Promenade Adriana.
 Adriana Walking Skirt.



2114
 Jupón à Traine.
 Train Petticoat.



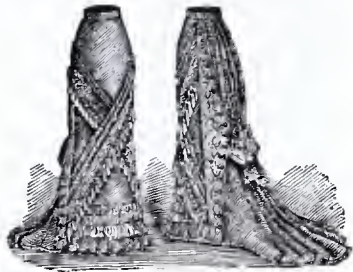
1222
 Jupe de Promenade Griselda.
 Griselda Walking Skirt.



1221
 Traine Mercédès.
 Mercédès Train.



1218
 Jupe Demi-Traine.
 Demi-Train Skirt.



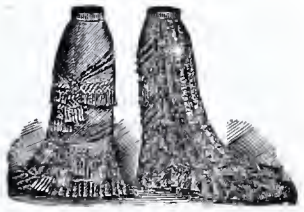
1206
 Traine Clotilde.
 Clotilde Train.



1205
 Traine Héloïse.
 Héloïse Traine.



1219
 Jupe à Traine.
 Train Skirt.



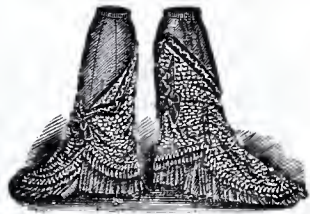
1204
 Traine Corinia.
 Corinia Train.



1203
 Traine Léonie.
 Léonie Train.



1220
 Jupe de Promenade Plissée.
 Plated Walking Skirt.



1202
 Traine Eugénie.
 Eugénie Train.



1190
 Demi-Traine Roselle.
 Roselle Demi-Train.



1195
 Traine Abbess.
 Abbess Train.

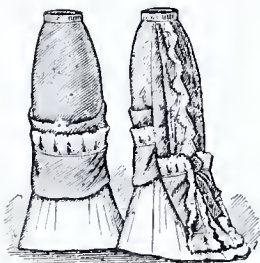


1217
 Jupe de Sortie.
 Walking Skirt.

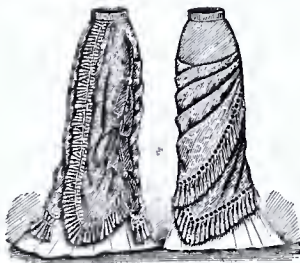
PATRONS ÉLÉGANTS ET NOUVEAUX POUR POUPEES. Chaque enveloppe contenant un costume formant une garde-robe complète. Envoyé franco contre 50 centimes en timbres-poste. Trois costumes différents.

DOUBLES-JUPES POUR DAMES.—Prix, 1 fr. 50 c. chaque patron.

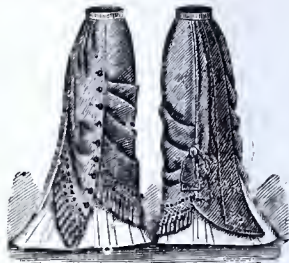
LADIES' OVERSKIRTS.—Price, 30 cents each : 1s. 3d. Sterling.



1216
Double-Jupe Lavandière.
Laveuse Overskirt.



1215
Double-Jupe Solisa.
Solisa Overskirt.



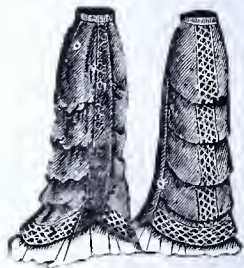
1214
Double-Jupe Luelle.
Luelle Overskirt.



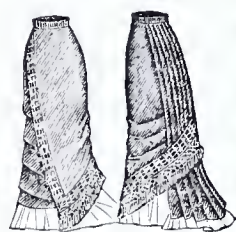
1213
Double-Jupe Adalia.
Adalia Overskirt.



1212
Double-Jupe Honora.
Honora Overskirt.



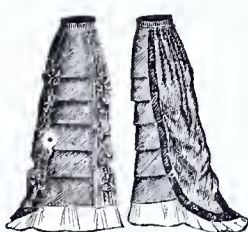
1211
Double-Jupe Lisette.
Lisette Overskirt.



1209
Double-Jupe Juanita.
Juanita Overskirt.



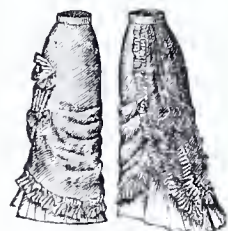
1208
Double-Jupe "Van Zandt."
"Van Zandt" Overskirt.



1207
Double-Jupe "Kellogg."
"Kellogg" Overskirt.



1200
Double-Jupe Corisande.
Corisande Overskirt.



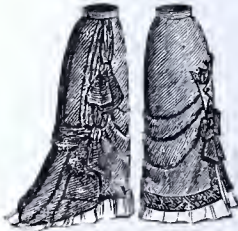
1199
Double-Jupe Orilla.
Orilla Overskirt.



1198
Double-Jupe Célandine.
Celandine Overskirt.



1197
Double-Jupe Princesse.
Princess Overskirt.



1196
Double-Jupe Aspasia.
Aspasia Overskirt.



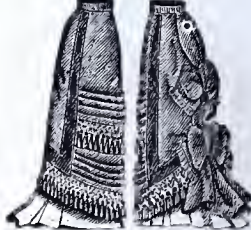
1193
Double-Jupe Graziella.
Graziella Overskirt.



1189
Double-Jupe Fernande.
Fernande Overskirt.



1185
Double-Jupe Lilléa.
Lillea Overskirt.



1168
Double-Jupe Aldona.
Aldona Overskirt.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.

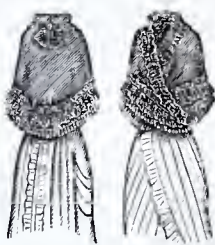
1878
MME. DEMOREST.

RELIABLE PATTERNS.
Spring & Summer.

DOLMANS ET CONFECTIONS POUR DAMES.—Prix, 1 fr. 50 c. chaque patron.
LADIES' DOLMANS AND MANTLES.—Price, 30 cents each; 1s. 2d. Sterling.



2478
Mantelet Mignon.
Mignon Visite.



2477
Pèlerine Fichu.
Fichu Cape.



2476
Mantelet Florence.
Florence Mantelet.



2449
Mantelet Burnous.
Burnous Scarf.



2459
Dolman Régina.
Regina Dolman.



2458
Dolman Lystra.
Lystra Dolman.



2457
Dolman-Châle.
Shawl Dolman.



2448
Mantille Sélka.
Sélka Mantilla.



2427
Mantille Thyra.
Thyra Mantilla.



2426
Paletot-Mantelet.
Saque Mantelet.



2400
Mantille Olympia.
Olympia Mantilla.



1392
Mantille Unie.
Plain Mantilla.

MANCHES ET POCHES DE DAMES.—50 centimes chaque patron.
LADIES' SLEEVES AND POCKETS.—10 cents each; 5d. Sterling.



2262
Clonide.



2261
Rosine.



2257
Cléone.



2256
Flora.



2255
Sophie.



2251
Rena.



2250
Florete.



892
Iole.



2253
Eula.

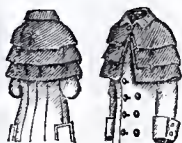


896
Liora.

FICHUS, Etc., POUR DAMES.—Prix, 75 centimes chaque patron.
LADIES' FICHUS, Etc.—Price, 15 cents each; 7½d. Sterling.



2260
Collet Carrick.
Carrick Collar.



2259
Pèlerine Carrick.
Carrick Cape.



2248
Fichu Centenaire.
Centennial Fichu.



2234
Fichu Adélaïde.



2213
Fichu Marie-Antoinette.
Marie-Antoinette Fichu.

Pour les dessins additionnels et les gravures en tous genres, voir "Mme. Demorest's Portfolio of Fashions." Prix, 75 centimes, envoyé franco.

For additional designs and large illustrations of all the styles, see "Mme. Demorest's Portfolio of Fashions." Price, 15 cents; 7½d. Sterling. Post-free.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.

1878
MME. DEMOREST.

RELIABLE PATTERNS.
Spring & Summer.

PARDESSUS ET WATERPROOFS DE DAMES.—Prix, 1 fr. 50 c. chaque grandeur.
LADIES' WATERPROOF CLOAKS, ETC.
Price, 30 cents each size : 1s. 3d. Sterling.



2475
Ulster Carrick.
Carrick Ulster.

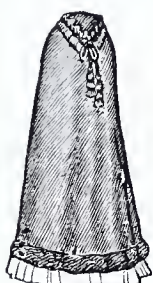
2474
Ulster Princesse.
Princess Ulster.

2468
Redingote Thécia.
Thékia Redingote.

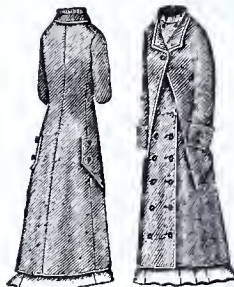
2450
Pelisse de Voyage.
Traveling Pelisse.



2430
Pelisse Hermione.
Hermione Pelisse.



2429
Manteau-Rotonde.
Circular Cloak.



2444
Waterproof Newport.
Newport Waterproof.

1361
Waterproof-Redingote.
Gored Waterproof Cloak.



1384
Waterproof
Nonpareil.
Nonpareil Waterproof
or Duster.



1347
Waterproof
Double-Rotonde.
Double Circle
Waterproof.



1302
Waterproof.
Rotonde.
Circle
Waterproof.



704
Manteau-
Waterproof.
Sacque
Waterproof.



2212
Costume de Bain ou de
Gymnastique.
Gymnasium or
Bathing Suit.



1031
Paletot Outille
(demi-ajusté).
Outille Paletot ($\frac{1}{2}$ tight).



1029
Paletot Félicia
(demi-ajusté).
Felicia Paletot ($\frac{1}{2}$ tight).



2433
Pardeussus Continental
($\frac{3}{4}$ -ajusté).
Continental Coat ($\frac{3}{4}$ tight).



1018
Paletot Marcellite.
(demi-ajusté).
Marcellite Paletot ($\frac{1}{2}$ tight).

CONFECTIONS POUR DAMES.—Prix, 1 fr. 25 c. chaque grandeur.
LADIES' JACKETS AND SACQUES.—Price, 25 cents each size; 12½d. Sterling.



1036
Paletot Rowena
 (demi-ajusté).
 Rowena Jacket (½ tight).



1035
Jaquette Lauretta
 (demi-ajustée).
 Lauretta Jacket (½ tight).



1034
Jaquette Antonine
 (¾ ajustée).
 Antonine Jacket (¾ tight).



1032
Paletot Paquita
 (demi-ajusté).
 Paquita Coat (½ tight).



1033
Paletot Maryna.
 (demi-ajusté).
 Maryna Sacque (½ tight).



1030
Habit Garde-Française
 (ajusté).
 Garde-Française Coat (tight).



1028
Jaquette Bretonne
 (demi-ajustée).
 Breton Jacket (½ tight).



1027
Jaquette Vienna
 (demi-ajustée).
 Vienna Jacket (½ tight).



1026
Jaquette Géraldine
 (demi-ajustée).
 Geraldine Jacket (½ tight).



1025
Jaquette Erine
 (demi-ajustée).
 Erine Jacket (½ tight).



1024
Jaquette Sylvestra
 (demi-ajustée).
 Sylvestra Jacket (½ tight).



1023
Jaquette S. phir
 (demi-ajustée).
 Sapphire Jacket (½ tight).



1022
Pardessus Constantia
 (demi-ajusté).
 Constantia Paletot (¾ tight).



1020
Pardessus Giralda
 (demi-ajusté).
 Giralda Sacque (½ tight).



1019
Pardessus Mirelle
 (demi-ajusté).
 Mirella Sacque (¾ tight).



1014
Paletot Honora
 (¾ ajusté).
 Honora Paletot (¾ tight).



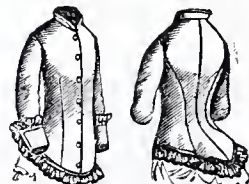
1007
Paletot Madeleine
 (¾ ajusté).
 Madelline Sacque (¾ tight).



1006
Paletot Pauline
 (non-ajusté).
 Pauline Sacque (loose).



1004
Jaquette Mildred
 (¾ ajustée).
 Mildred Jacket (¾ tight).



1001
Jaquette Elinor
 (¾ ajustée).
 Elinor Jacket (¾ tight).

Corsets Artistiques de Mme. Demorest.—Ces Corsets unissent à la fois au confort, la beauté de forme, la supériorité de qualité, l'exactitude de taille et une grande solidité; un d'eux se porte aussi longtemps que deux d'une autre sorte. Satin-coton ordinaire, prix: 12 fr. 50 c. et 15 francs; Satin-coton extra, prix: 20 francs; Coutil supérieur, prix: 25 francs. Envoies franco. Envoyer les mesures de la poitrine et de la taille, ainsi que la longueur sous les bras. Récompense spéciale à l'Exposition Internationale de 1876.

Mme. Demorest's Artistic Corsets.—These Corsets combine all the requisites of comfort, beauty of form, superior work, accurate fit and great durability—one of them lasting as long as two of the ordinary kind. Price of French Jean, \$2.50 and \$3.00; 10s. and 12s. Sterling. Satin Jean, \$4.00; 16s. Sterling. Superior Coutil, \$5.00; £1. Sterling. Sent by mail, post-free. Send Waist and Bust measures and length under the arms.

Special Award Centennial International Exhibition, 1876.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.



RELIABLE PATTERNS.
Spring & Summer.

POLONAISES POUR JEUNES FILLES ET ENFANTS.—1 fr. 25c. chaque grandeur.
MISSIS' POLONAISES.—Price, 25 cents each size : 12½d. Sterling.



1557

Polonaise Elvire
(ajustée). De 8 à 12 ans.
Elvira Polonaise (tight).
8 to 12 yrs.



1556

Polonaise Claribel
(ajustée). De 12 à 16 ans.
Claribel Polonaise (tight).
12 to 16 yrs.



1553

Polonaise Constance
(ajustée). De 12 à 16 ans.
Constance Polonaise (tight).
12 to 16 yrs.



1545

Polonaise Léda
(ajustée). De 6 à 16 ans.
Leda Polonaise (tight).
6 to 16 yrs.



1554

Polonaise Bretonne
(ajustée).
De 10 à 16 ans.
Breton Polonaise
(tight). 10 to 16 yrs.

1552

Polonaise Elsa
(ajustée).
De 6 à 12 ans.
Elsa Polonaise
(tight). 6 to 12 yrs.

1550

Polonaise Evra
(ajustée).
De 12 à 16 ans.
Evra Polonaise
(tight). 12 to 16 yrs.

1549

Polonaise Winifred
(ajustée).
De 8 à 14 ans.
Winifred Polonaise
(tight). 8 to 14 yrs.

1548

Polonaise Miselle
(ajustée).
De 12 à 16 ans.
Miselle Polonaise
(tight). 12 to 16 yrs.

DOUBLES-JUPES POUR JEUNES FILLES ET ENFANTS.

Prix, 1 fr. 25 c. chaque grandeur.

MISSIS' OVERSKIRTS AND SKIRTS.—25 cents each size : 12½d. Sterling.



1642

Double-Jupe Litta.
De 12 à 16 ans.
Litta Overskirt.
12 to 16 yrs.



1641

Double-Jupe Maude.
De 10 à 14 ans.
Maude Overskirt.
10 to 14 yrs.



1638

Double-Jupe Florian.
De 12 à 16 ans.
Florian Overskirt.
12 to 16 yrs.



1636

Double-Jupe Mysa.
De 12 à 16 ans.
Mysa Overskirt.
12 to 16 yrs.



1635

Double-Jupe Jeannette.
De 8 à 16 ans.
Janet Overskirt.
8 to 16 yrs.



1633

Double-Jupe Marie.
De 6 à 14 ans.
Marie Overskirt.
6 to 14 yrs.



1643

Jupe Réna.
De 10 à 14 ans.
Rena Skirt.
10 to 14 yrs.



1637

Jupe Plissée.
De 8 à 14 ans.
Plaited Skirt.
8 to 14 yrs.



1600

Jupe Blaisée.
De 4 à 14 ans.
Gored Skirt.
4 to 14 yrs.

NEW AND BEAUTIFUL PATTERNS FOR DOLLS.

"Breton" Costume, Demi-Train ; for Dolls 20, 25, and 30 inches in height. "Princess" Dress, Short Skirt ; for Dolls 15, 20 and 25 inches in height. Polonaise Suit, Short Skirt ; for Dolls 15, 20, and 25 inches in height. Price, 10 cents each : 5d. Sterling. Sent, post-free, on receipt of the price. Each set comprises patterns for a complete outfit.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.

1878
MME. DEMOREST.

RELIABLE PATTERNS.
Spring & Summer.

BASQUES POUR JEUNES FILLES ET ENFANTS.—Prix, 1 fr. chaque grandeur.
MISSSES' AND GIRLS' BASQUES.—Price, 20 cents each size : 10d. Sterling.



1785
Basque Alina (ajustée).
De 12 à 16 ans.
Alina Basque (tight).
12 to 16 years.



1784
Basque Estella (ajustée).
De 12 à 16 ans.
Estella Basque (tight).
12 to 16 years.



1783
Basque Celia (ajustée).
De 8 à 14 ans.
Celia Basque (tight).
8 to 14 years.



1773
Basque Leta (ajustée).
De 10 à 16 ans.
Leta Basque (tight).
10 to 16 years.



1772
Basque Irene (ajustée).
De 8 à 16 ans.
Irene Basque (tight).
8 to 16 yrs.



1771
Basque Bretonne (ajustée).
De 6 à 16 ans.
Breton Basque (tight).
6 to 16 yrs.



1770
Basque Sheila (ajustée).
De 10 à 14 ans.
Sheila Basque (tight).
10 to 14 yrs.



1769
Basque Elma (ajustée).
De 12 à 16 ans.
Elma Basque (tight).
12 to 16 yrs.



1768
Basque Sylvia (ajustée).
De 8 à 14 ans.
Sylvia Basque (tight).
8 to 14 yrs.



1761
Basque Juana (ajustée).
De 12 à 16 ans.
Juana Basque (tight).
12 to 16 yrs.



1760
Basque Laura (ajustée).
De 10 à 14 ans.
Laura Basque (tight).
10 to 14 yrs.



1759
Basque Edna (ajustée).
De 8 à 12 ans.
Edna Basque (tight).
8 to 12 yrs.

CORSAGES POUR JEUNES FILLES ET ENFANTS.—Prix, 1 fr. chaque grandeur.
MISSSES' AND GIRLS' WAISTS.—Price, 20 cents each size : 10d. Sterling.



1782
Corsage-Blouse Eva.
De 10 à 16 ans.
Eva Blouse (waist).
10 to 16 yrs.



1781
Corsage-Blouse Plissée.
De 6 à 16 ans.
Plaited Blouse Waist.
6 to 16 yrs.



1780
Corsage Froncé.
De 6 à 16 ans.
Shirred Waist.
6 to 16 yrs.



1719
Corsage à Plis-Creux.
De 10 à 16 ans.
Shirt Waist.
10 to 16 yrs.



1707
Corsage Polka.
De 6 à 12 ans.
Polka Waist.
6 to 12 yrs.



1779
Corsage Plissé.
De 6 à 16 ans.
Plaited Waist.
6 to 16 yrs.



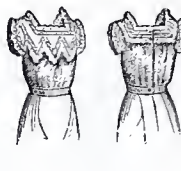
1704
Corsage-Spencer.
De 6 à 14 ans.
Spencer Waist.
6 to 14 yrs.



1703
Corsage à Pièce.
De 6 à 14 ans.
Yoke Waist.
6 to 14 yrs.



1702
Corsage Uni.
De 8 à 14 ans.
Plain Waist.
8 to 14 yrs.



1708
Corsage à Pièce Décolletée.
4 et 6 ans.
Low Yoke Waist.
4 and 6 yrs.

ROBES DE JEUNES FILLES ET D'ENFANTS.—Prix, 1 fr. 25 c. chaque taille.
MISSSES' AND GIRLS' DRESSES.—25 cents each size: 12½d. Sterling.



1866

Robe
Princesse Victoria.
De 12 à 16 ans.



1861

Robe
Princesse Louise.
14 et 16 ans.



1860

Robe
Princesse Béatrice.
14 et 16 ans.



1827

Robe-de-Chambro
à Pièce.
De 6 à 16 ans.



1803

Robe-de-Chambre
Gabrielle.
De 10 à 16 ans.

Gabrielle Wrapper.
10 to 16 yrs.

Victoria "Princess" Dress.
12 to 16 yrs.

Louise "Princess" Dress.
14 and 16 yrs.

Beatrice "Princess" Dress.
14 and 16 yrs.

Yoke Wrapper.
6 to 16 yrs.



1865

Robe Christabel.
De 6 à 12 ans.
Christabel Dress.
6 to 12 yrs.



1864

Robe Tennie.
De 4 à 12 ans.
Tennie Dress.
4 to 12 yrs.



1863

Robe Gabrielle.
De 2 à 12 ans.
Gabrielle Dress.
2 to 12 yrs.



1862

Robe Flora.
De 6 à 12 ans.
Flora Dress.
6 to 12 yrs.



1859

Robe Bretonne.
De 4 à 12 ans.
Breton Dress.
4 to 12 yrs.



1858

Robe Elisa.
De 6 à 12 ans.
Elisa Dress.
6 to 12 yrs.



1851

Blouse Estelle.
De 2 à 10 ans.
Estelle Blouse.
2 to 10 yrs.



1848

Blouse Estelle.
De 2 à 10 ans.
Estelle Blouse.
2 to 10 yrs.



1847

Costume Mabel.
De 6 à 12 ans.
Mabel Suit.
6 to 12 yrs.



1846

Costume Mildred.
De 4 à 10 ans.
Mildred Suit.
4 to 10 yrs.



1867

Robe Violette.
De 2 à 8 ans.
Violet Dress.
2 to 8 yrs.



1857

Robe Stella.
De 2 à 8 ans.
Stella Dress.
2 to 8 yrs.



1856

Robe Cora.
De 6 à 12 ans.
Cora Dress.
6 to 12 yrs.



1853

Robe Cora.
De 6 à 12 ans.
Cora Dress.
6 to 12 yrs.



1860

Robe Calla.
De 4 à 8 ans.
Calla Dress.
4 to 8 yrs.



1868

Robe Céleste.
De 2 à 6 ans.
Celeste Dress.
2 to 6 yrs.



1844

Robe-Habit.
De 6 à 10 ans.
Coat Dress.
6 to 10 yrs.



1843

Robe Pansy.
De 2 à 6 ans.
Pansy Dress.
2 to 6 yrs.



1839

Robe Corall.
De 2 à 6 ans.
Coral Dress.
2 to 6 yrs.



1837

Robe Géorgia.
De 2 à 6 ans.
Georgia Dress.
2 to 6 yrs.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.



RELIABLE PATTERNS.
Spring & Summer.

ROBES ET BLOUSES POUR PETITS ENFANTS.—Prix, 1 franc chaque grandeur.
BLOUSES AND DRESSES FOR SMALL CHILDREN.—Price, 20 cents, each size:
10d. Sterling.



1855
Robe Georgette.
De 2 à 6 ans.
Georgette Dress.
2 to 6 yrs.



1854
Blouse Lily.
De 1 à 6 ans.
Lily Blouse.
1 to 6 yrs.



1845
Blouse Gordon.
2 et 4 ans.
Gordon Blouse.
2 and 4 yrs.



1841
Robe Sac.
De 1 à 4 ans.
Sacque Dress.
1 to 4 yrs.



1938
Blouse
Josie.
De 2 à 6 ans.
Josie Blouse.
2 to 6 yrs.



2000
Blouse
Jesse.
De 2 à 5 ans.
Jesse Blouse.
2 to 5 yrs.



1807
Robe Française
(décolletée).
De 6 à 12 mois.
French Dress (low).
6 to 12 mo.



1806
Robe Française
(montante).
De 6 à 12 mois.
French Dress (high).
6 to 12 mo.

COSTUMES POUR PETITS GARÇONS.—Prix, 1 fr. 25 c. chaque taille.
SUITS FOR SMALL BOYS.—Price, 25 cents each size : 12½d. Sterling.



2057
Robe Harry.
De 2 à 6 ans.
Harry Dress.
2 to 6 yrs.



2056
Robe Albert.
De 2 à 6 ans.
Albert Dress.
2 to 6 yrs.



2051
Costume Lester.
4 et 6 ans.
Lester Suit.
4 and 6 yrs.



2049
Costume Armand.
4 et 6 ans.
Armand Suit.
4 and 6 yrs.



2028
Costume Percy.
4 et 6 ans.
Percy Suit.
4 and 6 yrs.



2023
Costume Carl.
2 et 4 ans.
Carl Suit.
2 and 4 yrs.

MANTEAUX D'ENFANTS.—Prix, 1 fr. 25 c. chaque grandeur.
CHILDREN'S CLOAKS.—Price, 25 cents each size : 12½d. Sterling.



1555
Pardessus Ruby
(demi-ajusté).
De 1 à 6 ans.
Ruby Coat (¾ tight).
1 to 6 yrs.



1540
Manteau Gabrielle
(¾ ajusté).
De 1 à 4 ans.
Gabrielle Walking Cloak (¾ tight).
1 to 4 yrs.



1501
Manteau Cordova
(non-ajusté).
De 1 à 6 ans.
Cordova Cloak (loose).
1 to 6 yrs.



1500
Manteau avec pélerine
(¾ ajusté).
De 2 à 5 ans.
Walking Cloak, with Cape,
(¾ tight). 2 to 5 yrs.

CHAPEAUX ET CAPELINES DE JARDIN.
CAPS AND SUNBONNETS.



2247
Bonnet "Lady
Washington."
Moyenne grandeur.
50 centimes.
"Lady Wash-
ington" Cap.
10 cents;
5d. Sterling.



2240
Bonnet cache-
poussière.
Moyenne grandeur.
50 centimes.
Lady's Dusting Cap.
Medium Size.
10 cents;
5d. Sterling.



2211
Chapeau de Piqué,
pour dames.
Moyenne grandeur.
1 franc.
Lady's Pique Hat.
Medium Size.
20 cents;
10d. Sterling.



798
Chapeau
Eveline.
De 2 à 6 ans.
Eveline Hat.
2 to 6 yrs.
15 cts., each size.
7½d. Sterling.



678
Capeline
de Jardin.
De 3 à 10 ans.
Jasmine Sunbonnet.
3 to 10 yrs.
15 cts., each size.
7½d. Sterling.



677
Capeline Flora.
Grandeur pour dames
et jeunes filles.
1 fr., chaque grandeur.
Flora Sunbonnet.
Ladies' and Misses' Sizes.
20 cts., each.
10d. Sterling.

PATRONS HAUTE NOUVEAUTÉ.
Printemps et Été.

1878
MME. DEMOREST.

RELIABLE PATTERNS.
Spring & Summer.

JAQUETTES ET PALETOTS POUR JEUNES FILLES ET ENFANTS.

Prix, 1. franc chaque grandeur.

MISSSES' AND GIRLS' JACKETS.

Price, 20 cents each size : 10d. Sterling.



1789
Paletot-Habit (demi-ajusté).
De 12 à 16 ans.
French Coat ($\frac{1}{2}$ tight).
12 to 16 yrs.



1787
Jaquette Greta (demi-ajustée).
De 10 à 16 ans.
Greta Jacket ($\frac{1}{2}$ tight).
10 to 16 yrs.



1786
Jaquette Hilda (demi-ajustée).
De 4 à 10 ans.
Hilda Jacket ($\frac{1}{2}$ tight).
4 to 10 yrs.



1778
Jaquette Bretonne (demi-ajustée).
De 6 à 16 ans.
Breton Jacket ($\frac{1}{2}$ tight).
6 to 16 yrs.



1777
Jaquette Lilius (demi-ajustée).
De 4 à 10 ans.
Lilius Jacket ($\frac{1}{2}$ tight).
4 to 10 yrs.



1776
Jaquette Edith (demi-ajustée).
De 8 à 14 ans.
Edith Jacket ($\frac{1}{2}$ tight).
8 to 14 yrs.



1774
Paletot-Sac.
De 4 à 16 ans.
Loose Sacque.
4 to 16 yrs.



1767
Jaquette Bella (demi-ajustée).
De 4 à 12 ans.
Bella Jacket ($\frac{1}{2}$ tight).
4 to 12 yrs.



1766
Jaquette Marion (demi-ajustée).
De 12 à 16 ans.
Marion Jacket ($\frac{1}{2}$ tight).
12 to 16 yrs.



1750
Paletot Léa (demi-ajusté).
De 6 à 14 ans.
Lea Paletot ($\frac{1}{2}$ tight).
6 to 14 yrs.



1751
Jaquette Philine (demi-ajustée).
De 4 à 12 ans.
Philine Jacket ($\frac{1}{2}$ tight).
4 to 12 yrs.



1716
Paletot d'Intérieur (non-ajusté).
De 3 à 12 ans.
Plain House Sacque (loose).
3 to 12 yrs.

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1788
Purduss
Ulster.
De 8 à 16 ans.
Ulster Cloak.
8 to 16 yrs.



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Waterproof
Double-Rounde.
De 6 à 12 ans.
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Waterproof Sacque.
6 to 14 yrs.



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Rotonde.
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Waterproof Circle.
6 to 12 yrs.



1361
Waterproof
Redingote.
12 et 14 ans.
Gored Waterproof.
12 and 14 yrs.

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Printemps et Été.

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MME. DEMOREST.

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Spring & Summer.

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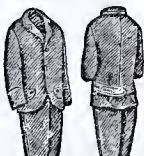
Suits, 30 cents, each size.
1s. 8d. Sterling.

Overcoats, 25 cents, each size.
12½d. Sterling.

Coats, Jackets, etc., 20 cents, each size.
10d. Sterling.



2054
Costume Rutherford.
De 6 à 10 ans.
Rutherford Suit.
6 to 10 yrs.



2052
Costume Raymond.
De 6 à 10 ans.
Raymond Suit.
6 to 10 yrs.



2050
Costume Clarendon.
8 et 10 ans.
Clarendon Suit.
8 and 10 yrs.



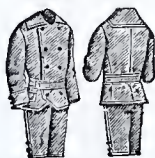
2048
Costume Lionel.
8 et 10 ans.
Lionel Suit.
8 and 10 yrs.



2047
Costume Enrico.
8 et 10 ans.
Enrico Suit.
8 and 10 yrs.



2016
Costume Rupert.
6 et 8 ans.
Rupert Suit.
6 and 8 yrs.



2013
Costume Chauncey.
6 et 8 ans.
Chauncey Suit.
6 and 8 yrs.



2020
Costume Victor.
De 4 à 8 ans.
Victor Suit.
4 to 8 yrs.



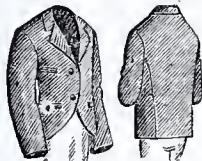
709
Costume Ernest.
De 4 à 5 ans.
Ernest Suit.
4 to 5 yrs.



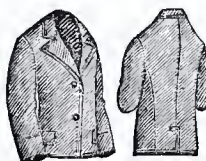
796
Pardessus Sac.
De 4 à 12 ans.
Sacque Overcoat.
4 to 12 yrs.



2039
Pardessus "Ulster."
De 6 à 12 ans.
Ulster Coat.
6 to 12 yrs.



2004
Paletot-Sac Cheshire.
De 10 à 16 ans.
Cheshire Sacque Coat.
10 to 16 yrs.



2003
Paletot-Sac Éton.
De 10 à 16 ans.
Éton Sacque Coat.
10 to 16 yrs.



2002
Paletot à revers-croisés.
De 8 à 16 ans.
Double-breasted Sacque
Coat. 8 to 16 yrs.



2055
Jaquette Hamilton.
De 6 à 10 ans.
Hamilton Jacket.
6 to 10 yrs.



2053
Jaquette Prescott.
De 6 à 10 ans.
Prescott Jacket.
6 to 10 yrs.



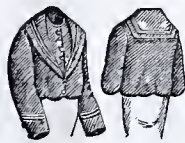
2042
Jaquette Roger.
De 6 à 10 ans.
Roger Jacket.
6 to 10 yrs.



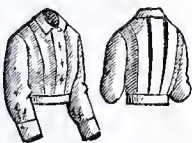
2015
Gilet "Jenne Amérique."
De 6 à 16 ans.
"Young America" Vest.
6 to 16 yrs.



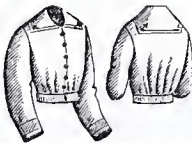
2014
Gilet Anglais.
De 6 à 15 ans.
English Vest.
6 to 15 yrs.



2033
Corsage-Blouse
Victor.
De 4 à 10 ans.
Victor Blouse
Waist.
4 to 10 yrs.



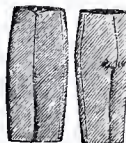
2026
Corsage-Chemise
de Garçons.
De 4 à 10 ans.
Boy's Shirt
Waist.
4 to 10 yrs.



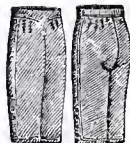
2013
Corsage-Blouse
Marin.
4 et 6 ans.
Sailor Blouse
Waist.
4 and 6 yrs.



2009
Pantalon à
bretelles.
De 8 à 16 ans.
Suspender
Pants.
8 to 16 yrs.



2008
Pantalon court,
(uni en haut).
De 4 à 8 ans.
Knee Pants,
(plain at top).
4 to 8 yrs.



2007
Pantalon court,
(froncé en haut).
De 4 à 8 ans.
Knee Pants,
(full at top).
4 to 8 yrs.

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LADIES' APRONS.—Price, 25 cents each; or 12½d. Sterling.



1907
Tablier Vienna.
Vienna Apron.



1911
Tablier Ninette.
Ninette Apron.



1903
Tablier Lélia.
Lélia Apron.



1902
Tablier Vêda.
Vêda Apron.



1906
"Belle de la Cuisine."
Kitchen Belle.

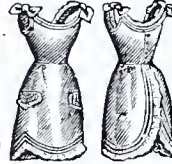
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MISSES' AND CHILDREN'S APRONS.—15 cents each size; or 7½d. Sterling.



1909
Tablier Nora.
De 8 à 12 ans.
Nora Apron.
8 to 12 yrs.



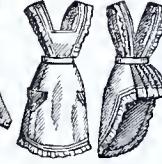
1908
Tablier Carrie.
De 8 à 12 ans.
Carrie Apron.
8 to 12 yrs.



671
Tablier Rosie.
6 et 8 ans.
Rosie Apron.
6 and 8 yrs.



668
Tablier Lola.
Taille pour 12 ans.
Lola Apron.
Size, 12 yrs.



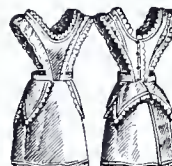
666
Tablier Lisette.
10 et 12 ans.
Lisette Apron.
10 and 12 yrs.



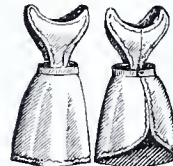
625
Tablier Harriette.
4 et 6 ans.
Harriette Apron.
4 and 6 yrs.



592
Tablier Agnès.
De 6 à 10 ans.
Agnès Apron.
6 to 10 yrs.



590
Tablier Beauté.
De 6 à 10 ans.
Beauty Apron.
6 to 10 yrs.



588
Tablier Alice.
4 et 6 ans.
Alice Apron.
4 and 6 yrs.



598
Tablier Ida.
6 et 8 ans.
Ida Apron.
6 and 8 yrs.



597
Tablier Linda.
De 4 à 8 ans.
Linda Apron.
4 to 8 yrs.



689
Tablier Éva.
4 et 6 ans.
Eva Apron.
4 and 6 yrs.



1910
Tablier-Blouse.
De 2 à 8 ans.
Blouse Apron.
2 to 8 yrs.



573
Tablier Susie.
De 2 à 8 ans.
Susie Apron.
2 to 8 yrs.



575
Tablier Herbert.
De 2 à 6 ans.
Herbert Apron.
2 to 6 yrs.



576
Tablier Euréka.
De 2 à 6 ans.
Eureka Apron.
2 to 6 yrs.



703
Tablier-Blouse
Français. De 2 à 6 ans.
French Blouse
Apron. 2 to 6 yrs.



660
Tablier Winfield.
De 2 à 6 ans.
Winfield Apron.
2 to 6 yrs.



659
Tablier Bentine.
De 2 à 6 ans.
Bentine Apron.
2 to 6 yrs.



574
Tablier-Sac.
De 2 à 8 ans.
Saque Apron.
2 to 8 yrs.



587
Tablier Willie.
2 et 4 ans.
Willie Apron.
2 and 4 yrs.



688
Tablier Préféré.
2 et 4 ans.
Pet Apron.
2 and 4 yrs.

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Elegant costumes embody the latest ideas, which are adopted by the *élite* of Paris, Vienna, Berlin, London, and New York, and ladies of the highest *ton* avail themselves gladly of such high artistic skill. Never have the useful and beautiful been so effectively combined, and the magnitude of their business as a commercial enterprise best illustrates the progress and civilization of the nineteenth century.

From THE NEW YORK GRAPHIC.

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one of the best illustrations of the progress of American genius that the history of our country affords. In it, it is difficult to give an adequate idea of the usefulness and magnitude of this branch of American industry, developed by this pioneer house. The patterns comprise all the latest and best styles for ladies' and

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From THE HAPPY HOME MAGAZINE.

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The patterns are furnished at prices ranging from 10c. to 30c., graded in sizes, and put up in envelopes on which are large illustrations and full descriptions, and are so systematically arranged that both the dealer and consumer are saved all trouble and thought.

The name and fame of Mme. Demorest has deservedly penetrated every village and hamlet in the land. The elegant show rooms are daily thronged with the *élite* of the city, attracted by the elaborate display of novel styles, and the numerous successful agencies all over the country, testify to their general appreciation. The establishment over which she presides furnishes an apt illustration of what woman can do when endowed with brains and energy, and the development of the business the best illustration of American progress.

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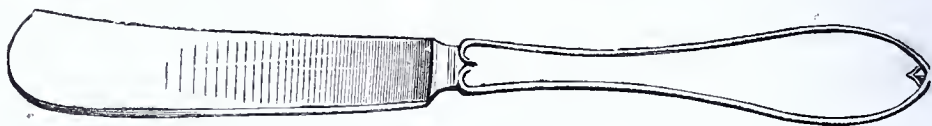
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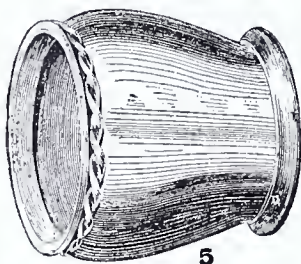
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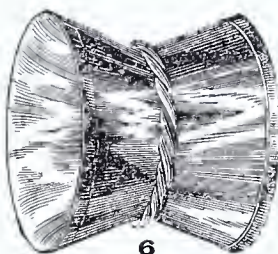
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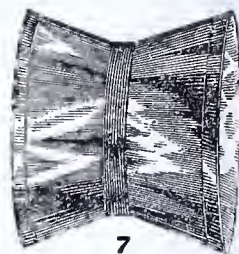
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TO THE FIFTEENTH SEMI-ANNUAL

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SPRING AND SUMMER, 1878.

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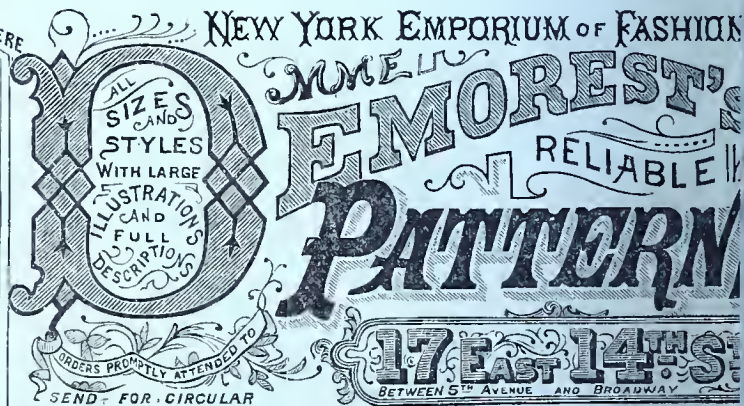
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